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**Characterisation against the Backdrop of a
Nonlinear Narration in Science-Fiction:
Darth Vader in the *Star Wars* Saga**

**A Dissertation Submitted to the Department of English as a Partial Fulfillment of
the Master Degree in Anglo Saxon Literature and Civilization**

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In Memory of My Late Grandfather, May He Rest in Peace

Dedication

I dedicate this work to my dear parents, who give me unconditional love and support, and whom I hope I have made proud and happy, and aspire to someday be like them.

To my two amazing brothers and their wives who have never failed to encourage and support me in all of my endeavors.

To all my adorable friends and closest teachers, who have bared my mood swings and could handle my stress and complaints. You are a true blessing in my life and I hope I can keep you all forever.

And last but not least to my little niece, who gives me hope and joy back every time that I am down

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Abstract

Cinema has become the most popular and appreciated art of narration in the contemporary period, as it is very similar to literature, however adding the audio-visual aspect that makes all its allure. It has presented different types of storytelling, including the nonlinear technique which is supposedly linked to other elements of the narration. Science-fiction is a genre where this kind of narrative technique is often applied such as in the Star Wars saga, and the main objective of this research will be to determine the effect that the nonlinear storytelling in these movies on the character Darth Vader, enabling a further synthesis to figure out the true nature of the character in question.

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General Introduction

General Introduction

Since humankind started the art of story-telling, literature has been dominating the sphere of narration, with dozens of genres and sub-genres. However, by the start of the 20th century, and the different inventions in terms of cameras and editing equipment, cinema has become the most popular art and means of narration since it stands out today as the most unifying of the arts growing since its starts into one of the biggest industries in the world. In the contemporary period, by the start of the 1970s, cinema has seen a tremendous shift from experimental film to big budget blockbusters. By the end of the 70s, entering in the contemporary period, motion picture witnessed an invasion of its studios by a particular narrative genre which is science-fiction, producing and releasing a tremendous number of Sci-Fi movies, gaining in the process more and more popularity with the audience who appreciates the genre as it enables them to not only detach from their life routine, but even from reality itself.

Science-fiction as a narrative genre had seen its start in the film industry since the beginning of the 20th century. Yet, Sci-Fi's "booming" era is undoubtedly the contemporary period where hit movies were released, and especially when the first *Star Wars* movie hit the movie theatres. Low-budgeted and expected to be a failure, the movie at its first release was a huge success, gaining intercontinental fame and appreciation, and agreeably changing the way movies are made. George Lucas as the director and writer of the film has become one of the most praised filmmakers in Hollywood, bringing his visionary and revolutionary motion-picture techniques to the cinematographic field.

The idea for the *Star Wars* Films started out as a trilogy, three movies that would tell the story of young Luke Skywalker and his companions in their adventure to save the galaxy from the tyranny of the Galactic Empire. However, as the second and third movies were released, there was a shift of interest towards one of the antagonists of the story, Darth Vader.

Sixteen years after the release of the third part of the first trilogy, prequel films started to hit the theatres; a three-part story, but this time to tell the origins of that same character considered as an antagonist. This technique of writing a new story as a

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background to an already existing one is called nonlinear storytelling, a method of narration that shows the character under two kinds of lights.

This particular and unusual use of time and characterization in the narrative process raises some questions that the following research attempts to answer, which are:

- How does the nonlinear aspect of narration in the *Star Wars* saga impact the perception of the character Darth Vader?
- What is the true nature of the Character Darth Vader?

To answer these research questions, this work is divided into two chapters, pairing in a complementary way to tackle the main interests of this research both theoretically and practically.

Based on an inter-disciplinary approach, the first chapter touches upon an analogy between the two disciplines of film and literature. It attempts to create a theoretical background for the analysis needs by highlighting some elements found in both disciplines such as the use of nonlinear techniques and character creation, ending with a historical perspective about the studied genre of science fiction, including the target of the present research, namely the *Star Wars* saga.

The second chapter, however, attempts to explain the nonlinear aspect of the *Star Wars* saga, with an emphasis on the importance of the prequel movies and their significance and role in the whole story. Then, since the focus of this research is the character of Darth Vader, there will be a section in this chapter devoted to the actual evolution of the character, by means of different aspects and characteristics that led to his change. At the end of this chapter, there will be a synthesis connecting the nonlinear feature of the saga to the perception of the character by showcasing the impact created by this narrative construction on the nature of the character in question.

Chapter One
Science-Fiction
Between Literature and
Cinema

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Chapter One: Science-Fiction Between Literature and Cinema

1.1 Introduction

Science fiction is, and has been for a long time, a very popular genre. From classic novels to blockbuster films in cinema, Si-Fi has won its place in all libraries' shelves and movie theatres. However, it is known for its unpredictability and unusual tendencies in narration, characterization, Plots and twists as it is the sort that explores the potential outcomes of any existent or not-yet present innovation, earning by this fact the name of "Literature of Ideas".

The purpose of this Chapter will be to broadly present Science-Fiction in both Literature and Cinema, and to come within reach of the details about the literary and cinematographic elements with an emphasis on chronology and Characterization and their non-conformity.

1.2 Literature and Cinema

Science fiction is a story-telling genre that expands through many disciplines and arts. The two major representation "platforms" of Si-Fi are Literature and Cinema. For the sake of this research, an analogy will be drawn as literature will be the analogue or source to showcase the main topic in Cinematography. In this context Rahmoun (2013) says:

Much has been said about literature and cinema. Although both are ab initio distinct arts that leave us to think that there is no room for any kind of analogy, comparing them seems to be a reasonable endeavor that allows us to discuss their fascinating relationship (2013:50)

While literature relies on verbal communication through the form and structure of the written word and the decoding of the text by the reader, cinema depends upon a visual form of expression through the imagery of a film and its interpretation by the audience in order to tell its story.

However, Literature and Cinema are very narrowly linked, mainly through adaptations which Brito says about that **in the era of interdisciplinary, nothing is healthier than trying to see the literature's verblivity from the perspective of**

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cinema and the movie iconicity from the perspective of literature (Cited in Gualda 2010:202) This shows the deep impact that the written art has on motion picture, as adaptations have become a usual trend in Hollywood since it combines the two narrative arts by it converts printed words into heard and seen events as Rahmoun describes it as being **the translation of written texts from a literary source such as novels, short stories and plays into the cinematic sign system** (2013:50). And just as the influence of literature on cinema is undeniable, and especially when it comes to the genre of science-fiction, the other way around is also quite significant, since novelization has become widely practiced by writers.

The theorist and filmmaker Deren claims that:

Out of respect for the unique power of film to be itself a reality, they (the realists) are impatient with the painted backdrops, the “furnished stages,” and all the other devices which were developed as part of the artifice of theatre and drama. (1946:31)

In her statement, she gives credit to cinema as a unique and very realistic means of expression that has a lot in common with the "classical" arts of expression as it gives the process an audible and graphic aspect that literature and poetry cannot offer. It also goes beyond these offers as it combines mostly all the plastic arts that are known to man (Dance, Theatre, Music, Painting, Poetry, Literature ...) to eventually create an artistic mosaic meant to convey the intended message.

However, for many reasons, that avid library goers would be delighted to expose, cinema has always had that misconception of being the "inferior" art, or even not an art at all. It is a fairly new discipline compared to others of its kind, that naturally has to dip its roots into other arts to get the necessary standards for it to function,

The writer and filmmaker Vogel (2013) says in one of his podcasts **image was born before words**. Indeed, as the author of any written text sees/ hears something that inspires him to write about it. In the history of arts, man has started to paint to express himself, then he created words to speak, then letters to write and capture what he

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spoke with words so that it lasts through time as Fludernik says: **The significance of narrative in human culture can be seen from the fact that written cultures seek their origins in myths which they then record for posterity.** (2009: 1)

Then he invented theatre to speak, to act, and to dance what he writes. therefore, the only thing that had to logically happen was to record what was acted and played in theatres, for the same purpose of keeping a captured version, and that's where the role of motion pictures lies, it not only gives more dimension and vision to the spoken or written work, but it keeps it recoded as imagery and sound for the reach of anyone and everyone, regardless of the educational, social, political, or financial background.

As we see the discipline of film is as independent as any art can be from another, and the idea that it exists thanks to literature is true, but it should not be disregarded that the whole principle of imagery and sound that composes cinema is the main source for literature and all other arts. It is a complementary and intertwined relationship that should not be regarded as a conflict of arts, but as a cooperation to create beauty and entertainment, to both stand the challenge of time together as Rahmoun says:

Albeit the literary language and the cinematographic language are distinct, they have convergence zones. They, literature and film, have a common goal, notably, telling stories. (2013:51)

As it is the aim of both literature and motion picture to tell stories and convey a certain message to their audience, the language, the tools and the means they use tend to become overshadowed by their principle meeting ground which is narration.

1.3 Narratology

The study of narrative through narratology is made by structuralists who lead their investigations as scholars in multiple disciplines such as anthropology, psychology, and sociology. This makes it a non-exclusive study of story-telling platform such as literature, motion-picture, theatre, poetry and even interactive storytelling in video

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games, as they realized that the analysis of a story structure is the best way to unravel its potential and intention.

Narration is more present in human lives than it is popularly conceived, since it is not just the act of capturing a story by writing, filming, or painting; it rather exists all around as Fludernik says it:

The word narrative, however, is related to the verb narrate. Narrative is all around us, not just in the novel or in historical writing. Narrative is associated above all with the act of narration and is to be found wherever someone tells us about something (2009: 1)

As narratology is derived from structuralism and semiotics, and as Fludernik denotes it is based on the ensemble of theories of narratives, narrative texts, images, events, cultural artifacts that tell a “story”, as it strives to understand, evaluate, and analyze narratives and the way they effect the perception of the audience.

Given the prevalence and importance of narrative media in daily lives (television, film, fiction), narratology is also a useful foundation to have before one begins analyzing popular culture, not only to understand it but also to better relate to it. Narratology emphasizes on narration, however the way it is undertaken in different arts and fields is quite dissimilar. For the sake of this research, the focus will be between literature and motion picture.

In literature, narration is compulsorily made by a figure, whether it is a personal character who is involved in the story’s actions, or a voice that is merely present to expose the events and relate the audience to them, without being an active participant in the story-line.

However, motion picture is quite different, it does not need a narrator to expose the story, as narration is not a required story element but only an optional component that the producer and script writer have, instead as Deleyto says film uses a **visual narrative instance** (1991: 219) to deliver the story line, as the image on the screen speaks for itself without needing any medium, but substitutes it with “co-creative”

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techniques such as elements related to camera, sound, editing, the *mise-en-scène*, special effects ... etc.

1.3.1 Linear Storytelling

Traditional linear story structure is the one that starts at point A, then B, then C, till it gets to the last point Z, which represents the end of a plot. Many books and movies follow this construction; from Classics to more contemporary pieces, linear story structure is the most widely spread way of how people conceive, interpret and use time when telling a story, whether it is fictional or real.

Galyean stated about how a story's plot advances: **Plot is the action of moving forward. It is this movement forward that takes the audience through moments of change, i.e. the plot points.** (1995:60). Indeed, In any narrative art, more popularly in literature and motion picture, a linear plot begins at a certain point, moves through a series of events to a climax and then ends up at another point, following a successive and causal order which is also known as the plot structure of Aristotle.

It is believed by Cohen that it is that linear aspect of the narration that **gives rise to an unfolding structure, the diegetic whole** (1979: 92) In other words, the primary advantage of using a linear plot is that the reader knows, or at least has an idea, of where the plot goes next, and the reader is guaranteed to get a beginning and ending.

As it follows a logical unfolding straight line of events, linearity is believed to be the most reliable narrative structure to best appeal to the majority of the mainstream readers, and more easily permit them to engage with the story as they have only one line to track in order to understand, interpret, and even relating to the events, which creates a more direct and closer reader – story interaction and approach.

However, it is otherwise believed that a story has to include flashbacks and foreshadowing in order not to leave any event or any story node unexplained or non-referred as it has been said by Galyean:

There is no reason to believe that the plot need be scrambled to allow for interactivity. There is a great deal of freedom in the process of narration that can be exploited without it being necessary to make the plot non-linear. (1995: 60)

This scrambling would be done through a transition (in literary or theatrical works or films) to an earlier event or scene that interrupts the normal chronological development of the story, would give more insight about the background of any of the told/played/projected experience. This strategy is considered as the opposite narrative methodology and it is called Non-linear (or nonlinear) storytelling.

1.3.2 Nonlinearity in Narration

There are a couple of markers that denote that something is a narrative. One of the biggest markers of a narrative is the structure of having a beginning, middle, and end. On one hand, we can see that literature and cinema are quite different in basic narratological aspects. On the other hand, the most solid narrative link between verbal and visual representation is “sequentiality”, since literary and cinematographic works are caught consecutively through time. However, the story line in both literature and film is not always successive and does not always follow a causal linear order.

Traditional linear story structure is the one that starts at point A, then B, then C, till it gets to the last point Z, which represents the end of that tale. Many books and movies follow this construction; from Classics to more contemporary pieces, linear story structure is the most widely spread way of how people conceive, interpret and use time when telling a story, whether it is fictional or real.

Nonlinear narrative (also called disjointed or disrupted narrative) is a narrative technique, sometimes used in literature, film, and other narratives, where actions are exposed, for example out of chronological order, or in other ways where the narrative does not follow the direct causality pattern of the featured events. It is often used to mimic the structure and recall of human memory, and introduces a sense of suspense and deeper thought while reflecting on the exposed events in a non-traditional time

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frame, a technique used and popularized quite often in the motion picture field as Scrivin says:

While some have regarded this type of screen writing an invention, new theories emerging suggest this type of narration is not as much an invention, rather a new found popularity; brought to the mainstream by examples of storytelling including *Pulp Fiction* (1994), *Memento* (2000), and *Run Lola Run* (1998) (2008:13)

Many examples about this kind of story-telling technique have been recorded in cinema after the alleged “invention” of non-linear narrative, but a lot of cases in literature can be mentioned, and one of the most popular ones is in Kurt Vonnegut’s *Slaughterhouse-Five* where he very quickly tells the reader that he will perish at the end of his story, but then starts to narrate how.

In nonlinear narratives, the story is about more than just a beginning, middle and end. Often, the order of the events is reshuffled or deconstructed in a way that focuses on one point of the story, either the character’s psychological state, or one of the tale’s themes, such as it has been done in the movie “Forrest Gump” as the main character reminisces about past experiences in his life while the only “present” and “actual” event of the story is him waiting for a bus.

For Russian Formalists, non-linear narrative illustrates defamiliarisation by refreshing the reader’s powers of perception. While Trollope and Fontane exemplify linear ordering, modernists such as Woolfe and Faulkner thematically exploit chronological deviations. (Herman et.al 2005:592)

This technique raises more questions in the receiver’s mind, especially if that end which the narration started with is absolutely unexpected according to the type of story being told. This aspect of unexpectedness can expand to several elements of a story other than just time manipulation, such as the alteration of character’s perception and interpretation, and therefore altering the fundamentals of characterization.

1.4 Characterization

As a story unfolds, we can clearly distinguish its center elements; we have a plot that relates all the events that happen and make up the story. Then we have the setting which represents every time and every place when and where the story comes about. However, to give life to these two major elements of literature and narration in general, Characterization is essential as it is considered the cornerstone of literature since it gives it is considered as the main tool to project reality and truth through creative writing as Mead says:

Often we arrive at an awareness and an understanding of a character's identity, problems, desires, values, and aspirations that is somehow more coherent, more complete than the knowledge we have of people we have known and even lived with for years (1990:440)

Characterization is more than just impersonation; it is an intensive look into self-knowledge and the core of human nature as it gives the audience the ability to explore the true meaning behind what and who the writer is putting forward in his work and as Mead continues that **it is a strong and convincing impression and remains with us long after we have forgotten the significance of the film or the details of its plot** (Ibid). Indeed, when a character is well written with enough depth and consistency to him/her, the readers and viewers will have no choice but to put them forward in their analysis and reaction to what they have been experienced during the narrative journey that the writer attempted to embark them on.

1.4.1 Creating a Character

A fictional character is any person, animal or object that a narrative work of art presents, be it in literature, theatre, film or television and creating one is a big subject as it is essential for a successful story, and this process is called characterization.

To present a character in a work of narration, is to make the audience relate more closely to the story, as they will develop a certain sympathy towards the good characters, and hatred towards the bad ones. Per consequens, when a writer or a script

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writer sits down and start developing their characters for the intended story to be told, they have to take into consideration important number of factors that will determine the way the audience will react and evolve as they follow the story.

As the author or script writer starts the process of developing a character we can feel a degree of involvement from his part, as Forster says : **Since the novelist is himself a human being, there is an affinity between him and his subject matter which is absent in many other forms of art** (1927:33). The connection that a writer has with his work usually transmits through his presentation of the characters and the way he relates the story's events to them. Any writing process has to have a source of inspiration, and in almost any case of creative writing, if we get to dig deeper, we can realize the impact of the writer's life on his product as it is his function to reveal the hidden life as its source (Forster 1927)

Pro tanto, the link between the writer and the writing is clear, but the purpose of any creative writing is to have an effect on the audience and to touch any reader or viewer in a way that would make them closely relate to what they are exposed to, as Otten says:

Ordinarily fiction does not intend to teach something specific, such as, being honest pays dividends. Yet, I dare say, many of us have found books that helped us to grow, that pushed us to rethink our views, perhaps even brought about a change in our standards-in other words, the books influenced our character and helped to make us the person we are today (2002:7)

Just like it happens with the writer, the people who read or watch a story unfold before their eyes get unconsciously affected by it and related to it, and in most cases the main source of that effect is the characters that hold the story and carry its events, through which readers or viewers can reflect upon their own life, and realize the bond they have with one or more characters, and consequently start to rethink their life-choices according to the behavior of that fictional figure.

Now as the trigger and the purpose are set for the characters' producer, the actual creation and development can take place. The writer usually starts by fulfilling labels

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i.e. creating characters that would fit into the different kinds and categories that are necessary for a functional story.

For writers, there are two distinct way of presenting a character, either directly or indirectly. The direct way involves telling the reader/viewer about the character's personality, physical features, and role in the story; in this fashion the audience gets directly acquainted with the figure they are reading about or watching on a screen.

As for the indirect characterization, it involves the writer letting the audience discover the character as the story unfolds, when they would have to deduce and deduct the nature of the moribus¹ from what he/she says, does, and thinks within the story, usually through speech and speech patterns, dressing, appearances and behavior.

Through this direct or indirect characterization, the writer casts a set of people, but with different degrees of depth and importance within the story. While a flat character is stripped of complexity and seriousness, it is only in the story to fill in the human requirements that a tale demands to the extent that Forster even goes to say that **a serious or tragic flat character is apt to be a bore** (1927: 52). They are usually psychologically hollow and quite easy to grasp, and can very easily be summed up in one or two sentences as the author Hardy claims: **Personality plays a large role in how a character sounds** (2013) which shows the subordination and the lack of importance of a flat character in a work of fiction.

In contrast, the most important and dominant kind of characters in a story are the round characters. They are psychologically deep and complex and quite unpredictable. Unlike Flat characters that mainly remain static in the story, the round ones are known and designed to be dynamic and versatile, since they evolve and change as the story goes as Mead says: **“round” characters call for more concepts to account for their total presence, and the “roundest” require even contradictory concepts to describe their role** (1990:444). Thanks to all the variation that round characters experience throughout a work of fiction, they tend to attract the audience and spark a

¹ Latin for « character »

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high level of interest that would definitely keep readers or viewers stuck to the story they are being exposed to.

Round characters usually are represented by two kind of opposing and conflicting set of characters; the antagonist and the protagonist without which no story can stand and have a relatable meaning.

1.4.2 Protagonist and Antagonist

There is no way of speaking about characters without mentioning the two types that make up the main frame of a story. The protagonist and the antagonist are those two opposites that attract to create a collision of characters, as Harrington says it: **“It is how well the protagonist and antagonist play off each other that make a story/novel appealing”** (2009) i.e. the whole charm and magic of a story is based on the relationship that bonds its two main, and opposing characters.

1.4.2.1 Protagonist

A Protagonist, as it has been defined in the *Oxford English Dictionary*, is **the chief character in a dramatic work, hence, in extended use: the leading character, or one of the main characters, in any narrative work, as a poem, novel, film, etc.** (2010). It is the center character of any work of fiction, and is represented as the one around whom the action revolves. Protagonists are often portrayed as the “good guy” of a story, and shown as a hero, which gains them in most cases the sympathy and the care of the audience. However, the intricacy in portraying a protagonist drives the writers sometimes to differ from this standard depiction. Actually, with the depth and complexity that a round character requires, the protagonist is often subject to some intricate and sometimes even contrasting features; both mentally and physically as Halvatzis says: **Complexity is an indispensable ingredient of life, and so it ought to be with the characters we create in our stories** (2013). In this sense, the protagonist who is typically painted as a hero, gains more credibility and becomes more relatable in the eyes of the audience.

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One successful way to present a protagonist in a story is to make the character an imperfect and flawed one, as he/she is depicted in a paradoxical way such as in *The Matrix*, where Neo, the main character, is a fugitive hacker, who ends up being the chosen one to save all of humanity, and in this sense the background of characters matters tremendously in the way they will develop throughout the story as Corbett asserts: **Character is not created in isolation or repose; it's forged through interaction with others and the world** (2013:73) Said otherwise, their personality and actual character will be shown via their interaction and contact with other people in the story, and through the way they react and deal with situations that they may face, and especially when it comes to dealing with the opposition that the antagonist (The bad guy) throws their way.

1.4.2.2 Antagonist

An antagonist, as it is defined in the Collins English Dictionary is **an opponent or adversary, as in a contest, drama, sporting event, etc.** Whether in literature or in cinema, the antagonist is the one who/that always comes in opposition to the protagonist, in action, speech, behavior, and ideology, starting from its Greek origin “antagonistēs” which means opponent, competitor or rival.

Presented like this, the antagonist seems to be always portrayed as a living figure (human or other), however it is not always the case, as the antagonist can also be a feeling, an emotion, a memory; something completely abstract that stops the main character of a story to advance, such as fear, anger, a childhood trauma, a disease etc. This very often creates a more complex and relatable environment for the reader as the author Lamb asserts **great fiction is fueled by bad decisions and human weakness** (2012) which closely applies to antagonists as their role is formed and shaped based on unfortunate human experience and poor decision making.

In any work of narration, when antagonists are actually living things, they are shown as dark but ambitious, conniving but extremely smart, and always driven by some negative factors that dominate their personality and inner desires such as greed,

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thirst for power, amusement through violence, inner demons, or simply personal vendetta against the protagonist(s).

When antagonists are known by evil actions and motives, they become labeled as “Villains”, characters whose main role is to be bad and devil-like, opposing the protagonist by any means possible. However, the audience should still be able to relate and build a certain connection to the bad guy in the story, that is why the writer should implement certain “human” characteristics to the character such as a sense of humor or a troubled past as Hardy says: **To keep her from being a two-dimensional cliché, give your antagonist good traits as well as bad** (2013) to enable the audience to not only connect with the evil figure but even to see the story from their perspective, which would give the tale a more profound significance and a multiple faceted meaning.

1.4.3 Protagonist v.s Antagonist in a Plot

The process of character creation is very important since it's very closely related to the plot which is just a series of actions, and without someone to either execute or suffer the consequences of those events, there would be no one for the reader/audience to root for, or wish bad things on as Mouro says:

The novelist represents reality through his/her fiction by providing everyday life details that are going to be ‘interpreted’ by his/her set of characters; their sorrows and joys, successes and failures as well as their deepest feelings will be the core of the novelist’s story.” (2014:117)

Following the path of Mouro’s reasoning, we can deduce that characterization is a *sin qua non* to plot construction, it is simply indispensable to its development and natural unfolding, and is therefore bound and affected by its other elements such as setting and chronology.

As a story unfolds, the writer will quickly start introducing the set of characters that will give life to his plot. From flat characters to round ones, the most important cast of a film or a novel is always the protagonists and the antagonists as Hull says:

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Successful stories always seem to feature heroic good guys locked in glorious dramatic battle with villainous bad guys (2012) In the absence of these two figures of characterization, the story might become non-relatable for the audience since they would have no relatively familiar character to identify with.

In science fiction and fantasy films, antagonists are either presented as a group that would join their forces together as Halvatzis expresses it: **The bad guys of movies can manifest themselves in several different group configurations (2011: 66)** to defeat and stop the antagonists such as the Decepticons in the *Transformers* movies, or as single individual such as The Joker in *The Dark Knight*.

In the same fashion, protagonists can also be portrayed as either one individual that clearly is the center of the story, or as Halvatzis calls them “The heroic group” whose members **learn from each other through cooperation and shared goals, moving towards individuation (Ibid)** proving the selfless side of the hero (protagonist).

A great part of the plot’s construction is the events where the protagonists and the antagonists meet, and in the light of these events, the two characters (or set of characters) tend to cling better to their ideologies and principles in the face of their opponent. Halvatzis describes the interaction of the protagonist with the villains as **Part of the heroic group’s journey and path to wholeness (Ibid)** which would mean that a protagonist cannot have a complete and deep enough meaning without him crossing paths with the antagonist and suffering the struggles that he would suffer from his adversary.

In the light of the relationship that antagonists and protagonists experience and its effect on the plot Mead asserts: **Textual criticism sees fictional characters primarily as action relationships in plot structures (1990:445)** which means that the relationships that the characters form in a story contributes in the arrangement and organization of the plot they are born in.

He continues to clarify that **Characters are defined and understood by the position they occupy in the dynamics of the plot (Ibid)**. Put differently, characters

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distinguish themselves not only through the relationships they establish but they are even defined by the role they play to contribute in the plot formation.

1.5 Science Fiction

Fiction has always been subject to different types, from romance to mystery to thrillers and many others, it has always been a way for its lovers to evade their own reality and live someone else's. One kind has become particularly popular which is science fiction, a genre of narrative that transcends reason and rationality, digging deep into the creative and imaginary abilities of its writers.

1.5.1 Definition

Science fiction also referred to as Sci-Fi or shortly SF is a genre of fiction which falls in the category of "speculative fiction". The term as said by Roberts **resists easy definition** (2000:1) but there are some expressions that are commonly used in both fields of literature and motion picture to define and represent science fiction, some of which are **literature of the human species encountering changes** or **literature of ideas and philosophy**. It is a multidisciplinary domain that incubates in its core a wide and diverse group of thinkers and creatively driven people who seek to implement in their audience's mind the idea and the question of "what if ...?" through either futuristically credible, or just impossible to prove imaginative situations, that encompass science related themes.

Rabskin says in one of his filmed lectures:

I define science fiction as the fantastic genres that are most important today; the one that claims plausibility against the background of science. This claim itself entails romantic adventure and intellectual excitement (2012)

Said otherwise, as a genre that centers on past, present, or not yet achieved scientific matters, science fiction is according to Rabskin the dominant sort of narrative for its challenging aspects to scientific exactness. In the process of that challenge, science-

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fiction tales promise extraordinary journeys, and a one of a kind cerebral and spiritual experience.

1.5.2 History and distinguished figures

Science fiction as a genre has been present in the field of narration since the beginning of it. With stories about the moon and the stars, it has existed since the appearance of Literature itself. To tell those stories, many narrators from all types of arts have made it their task to tell Sci-Fi stories, each through his own way of narration, mainly either literature or film.

1.5.2.1 In literature

The term “Science fiction” appeared in 1929 from David Hartwell, presented as a literary genre in books, magazines and later on in comic books, but as a matter of fact, many aspects of SF were applied and used in literature way before the 20th century.

Its origins is just as hard to trace as it is to define it, some would argue that it goes back to the times of Lucian of Samosata in the year 150a.d when he writes the tall adventure stories entitled *Vera Historia*or “True History”. As told in *A Dictionary of Literary Terms and Literary Theory*: **The hero of this work visits the moon and the sun and is involved in interplanetary warfare** (Cuddon et.al 2013:639) in a time where the earth was still believed to be flat, the author was already talking not only of travels to the moon but even about intergalactic battles.

In a time where scientific exactness was not closely achieved, the “science” of science fiction was completely based on imagination and fantasy, and not based on accurate scientific principles. For example in the 1516, Thomas More wrote “Utopia”, one of the first works in the genre of Utopianism. Then, two centuries later, and as Cuddon et.al asserted, it was a time **no less fecund in the creation of other worlds and fictional voyages of discovery** (2013:639) with authors such as Daniel Defoe or Jonathan Swift who wrote tales with unknown, extraordinary settings such as *Gulliver’s Travels* in 1726.

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In *The Cambridge Companion to Science Fiction*, it was said that **Modern historians of SF often locate the origins of British scientific romance in the works of Mary Shelley** (James et.al 2003:19) making a reference to the 1818 gothic novel “Frankenstein” which in the same way Rabskin (2012) calls **the very first true science-fiction novel** confirming that the genre of Sci-Fi in literature as it is today knew its true rise only in the 19th century, but still before the term was officially used.

As the 19th century was going along, Science fiction was more and more present in literary works by authors who are now recognized as some of the greatest artists in English literature. Edgar Allen Poe was one of the most prominent authors of his time, known for his gothic and satirical tendencies in his writings; he contributed greatly in shaping the field of literary science fiction as it is today equally to what is said in the Edgar Allen Poe edition of the *Classical Poetry Series: Poe Also reinvented science fiction, responding in his writing to emerging technologies such as hot air balloon in The Balloon-Hoax* (The world’s poetry archives 2012:6) published in 1844, that collection of anthologies appeared as being realistic, but was later admitted to be fictional, a move by Poe to respond to what the new emerging technologies could offer.

Leaving a legacy behind him, Poe inspired the man who is now known as a pioneer in the world of science fiction, namely Jules Verne. Speaking of Verne’s main works such as *Journey to the Center of the Earth* (1864), *Twenty Thousands Leagues under the Sea* (1870), *Around the World in Eighty Days* (1873) or Derbyshire describes them as:

Works of fiction whose plots either hinged on some exploitation, or untried application, of the science of Verne’s time, or at a minimum used some unresolved scientific issue (2006:81)

Through this description, Derbyshire showcases the restrictions that Jules Verne set in his writings, limiting his sci-fi topics to what little he knew about science as Derbyshire says: **Through a gifted story-teller, certainly in his early years, Verne had not sufficient powers of imagination or scientific understanding to rise to rise**

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to **true science fiction** (Ibid) proving that in order to be a real and complete SF writer, a scientific background is needed.

However, Derbyshire continues in his momentum to show who is the real father of science fiction, and gets to the point of naming the one who the majority agrees on to be deserving of that title, Herbert George Wells, also known as H. G. Wells. The prolific English writer was celebrated in many genres, producing exceptional works of literature such as the most famous of his fiction stories *The Time Machine* (1895), *The Invisible man* (1897), and *The First Men in the Moon* (1901), asserting about the writing process of this latter that **He [Wells] grasped the imaginative power of this notion¹ and used it to produce one of the greatest of all science fiction stories, *The Time Machine*** (Idem) making him the first, and maybe the most prominent science fiction writer of all times.

Came the 20th century, and science fiction started to have a growing popularity, mainly thanks to the influence and the heritage writers like Wells, Poe, and Shelley left behind, inspiring huge number of SF authors that would eventually revolutionize the field of literature by following their style and even developing it as James and Mendelsohn say:

Many of the writers, having read H. G. Wells, were enthusiastic to deploy pseudoscientific jargon in support of their facilitating devices, and some went so far as to use it to attain and define new imaginative spaces. (2003:59)

Many examples could be mentioned such as Edgar Rice Burroughs known for his science fantasy novel *Under the Moons of Mars*, later on reprinted as *A Princess of Mars* (1912) considered as a very good example of 20th century popular fiction, thus marking the first decade of the century, a period known for the popularity of the

¹ The notion of mathematics (H. G. Wells was himself a scientist, specializing in biology)

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“Pulp”¹ movement, an epoch which extended till the mid-30s, and the start of the 40s when the Golden Age Science Fiction era started.

By the mid-30s, some prolific writers of SF started to have a real popularity in the literary market. In 1932, Aldous Huxley published the famous *Brave New World* ; a novel considered as one of the most important in the sub-genre of Social Sci-Fi as it is described by West as **the most accomplished novel Huxley has yet written** (Cited in Watt 2013:197). In 1938, John W. Campbell wrote the largely criticized *Who Goes There?* Which started his path as one of the most prominent writers of the Golden age, as Roberts says: **[Campbell] played a larger role than anyone else in disseminating perspective ideas of what SF ought to be** (2006:195) not only as a writer but also as the editor of one of the most popular SF magazines at that time, making him a notable figure in the history of SF.

The forties saw the appearance of the third of “The Big Three of Science Fiction” along with Arthur C. Clark and Robert Heinlein, namely the American author and biochemistry professor Isaac Asimov. In 1941, he published the novel *Nightfall*, through which he coined the term Social Science Fiction, which would become an actual sub-genre of SF thanks to his contribution in it. However Asimov, armed with his highly leveled scientific background, did not restrict to only one sub-genre, coming to the point of inventing a science of his own called “psychohistory” in which the future of the history of populations can be predicted, and that was mainly done through his emblematic series “*The Foundation Trilogy*” composed of none less than 7 stories, which won him the exclusive only-given-once special Hugo Award for “Best All-Time Series”. Along with “*Robots Series*”², these are his main works which contributed in making him one of the most influential, respected and especially adapted Sci-Fi author of all times, and the most important figure of the Golden Age, where plot and action were the center of any SF story, and Roberts said about this that **he [Asimov] used the form to create brilliant fictions of a materialist ethic and great imaginative**

¹ Denoting a certain type of stories that were published in series, mostly in magazines with cheap paper

² A series of 38 short stories and 5 novels published between 1939 and 1985

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power. (2006:200) an imagination that would later on be made concrete realization in the contemporary times

From that time on, SF as a literary genre gained tremendous fame and appreciation, thanks to multiple modern, post-modern and contemporary writers such as one of the representatives of the extravagance and non-conformity that SF can extend, Kurt Vonnegut and his satirical tendencies and lenience towards black humor marked the world of science fiction with works like *The Cat's Cradle* (1963). Another prolific Sci-Fi author of the post-modern times was Arthur C. Clark and his renowned novel *2001: A Space Odyssey* (1968) which was highly praised, winning him the title of one of The Big Three. There was also Orson Scott Card famous for **setting the direction for modern science fiction** (Dayton, 2008) with series such as The Ender's Game sagas in the 1980s. One of the most read and appreciated SF writers of the post-modern and contemporary times is Stephen King, an author who is leaving a significant weight of SF writings with Novels such as *It* (1986) and *Under The Dome* (2009).

As literature was the starting point of the Science Fiction genre, another art took the chandelier to showcase it, and as cinema and literature are closely related, there have been not only SF book adaptations into the big screen, but also original film pieces that revolutionized the world of motion picture and brought a new way to experience appreciate science fiction.

1.5.2.2 In film

As a relatively new art of narration, cinema has known its peak and popularity through many genres. However, science fiction has always had a considerable impact in the promotion of motion picture since like Sobchack says: **as a film genre, science fiction dramatizes the social consequences of imaginary science and technology in speculative visions of possible futures, alternate pasts, and parallel presents.** (2005:261) being nowadays the main platform to showcase the narrative genre in all of its complex aspects.

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Sci-Fi on the big screen started in the silent film era, namely the early years of the 20th century. They were mainly black and white short films, with comedic features. Agreed to be the first real science fiction movie, *A Trip to the Moon* (Originally *Le Voyage Dans la Lune*) is a 1902 French silent film inspired from Jules Vern's *From the Earth to The Moon*, directed, produced and written by George Méliès, he depicted the first voyage that man would make to the moon. For the first thirty years of the 20th century, Science fiction in cinema as portrayed using the technique of simple moving photography, and it was a real success in the world of film as Dixon and Foster said that it combined **spectacle, sensation, and technical wizardry to create a cosmic fantasy that was an international sensation** (2008:12)

Méliès' film was certainly a major kick-starter for the genre of science fiction in the industry of cinema but it is another silent film that marked the beginning of the SF genre in the art of motion picture entitled *Metropolis*, about which Rovin says:

Metropolis is one of the great achievements of the silent era, a work so audacious in its vision and so angry in its message that it is, if anything, more powerful today than when it was made. (1976:209)

Released two years after the beginning of its filming in 1927, it was highly praised for its technical and acting achievements, but later on even more for its poignant social and political involvements.

However, starting from the 1930s, many big budget movies were produced such as *King Kong* (1933) and *Lost Horizon* (1937), paralleled by SF series such as *Flash Gordon* and *Buck Rogers* which George Lucas referred to as his inspirations for the *Star Wars* movies.

In the 1950s, people were very interested by technology and space travel, which largely influenced the types of movies made at that time such as *The Day the Earth Stood Still* (1951), but it is in the sixties that one of the most appraised science fiction movies to this day was made. Stanley Kubrick's *2001: A Space Odyssey* (1968) was said by James and Mendelsohn to demonstrate **a determination to explore the formal**

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limits of filmmaking and its apparatuses. (2003:91) making it the one film that shifted the old ways of producing relatively unbelievable Sci-Fi movies, to plausible images to the eyes.

- **The Sci-Fi revolution of the 70s**

Adam Roberts says:

By the mid-1970s the climate was right for a single cinema film, *Star Wars* (1977), to ignite an astonishing popular engagement with SF. It is due to *Star Wars* that the cinematic climate of Hollywood shifted so thoroughly towards SF, and that (as a result) over half of the top-grossing films of all time are science-fictional. (2000:84)

The *Star Wars* films, *ET*, *Jurassic Park*, the *Terminator* films, the *Alien* sequence and *Independence Day* were all Cinematic hits, making millions of dollars, and opening a new era for both Cinema as an art and science fiction as a genre.

Roberts continues to say that **it needs to be stressed that *Star Wars* laid the future foundations for SF in the 1980s and 1990s** (2000:85) since its appealing effects and attractive storyline changed the way movies in general and more specifically science fiction were perceived and made.

The *Star Wars* sequel movies were accompanied by other block-buster SF movies such as the famous Spielberg hit *ET-The Extraterrestrial* (1982) and the comedic *Back to The Future* (1985) by Robert Zemeckis. These films brought a more personal and social aspect to science fiction, away from all that it space travel and machinery to human encounters and science fictional problem solving.

The new century started with a continuous success of the prequel¹ *Star Wars* movies (From 1999 to 2005), making it probably the most appreciated movie sagas of all time as Kaminski says: ***Star Wars* has undoubtedly become the prime mythology of the twentieth century, a tale so well known that it is studied in university courses alongside Shakespeare and Dostoevsky** (2008:10) a film saga that transcended all

¹ A film or book about an earlier stage of a story or a character's life, to explain some aspects believed to be necessary in order to understand the complete story.

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what is usually expected from cinema, creating a modern cultural phenomenon that can be categorized in both entertainment and education since it is now subject to studies on different levels.

Alongside and following the Star Wars Prequels, were many extremely successful SF movies such as Spielberg's *A.I.- Artificial Intelligence* (2001), *The Matrix movies* (1999-2003), *The Island* (2005), *Transformers* (2007), *Avatar* (2009), and many others arriving to the most successful film of 2016 which is the last released Star Wars movie, which will start the new sequel trilogy as the episode 7.

The 21st century has been and still is a setting for cinematic hits that belong to science-fiction. With the advance of special effect equipment and computer engineering, producers and directors tend to lean towards the genre of science fiction for its entertainment and aesthetic values, consequently attracting the global audience to the SF genre.

1.6 Conclusion

To sum up, the analogy that was drawn between literature and cinema brought as a result that the discipline of motion picture is an independent yet closely related practice with the literature since it utilizes relatively similar means and standards to put in practice the narratological necessities for a story to be told. However, in both arts, intricacies in time management can be found, mainly the non-chronological narrative way called nonlinearity. As a rather new and not-so-often used narration technique, scholars affirm that it has considerable effect on other narrative elements, namely characterization. It can not only revise the roles of characters in a given story, but even alter the perception of readers and viewers because of its time and sort of representation in the tale.

This kind of scarce way of telling stories, not following the natural unfolding of the events is mostly seen in the genre of science fiction. This genre is fairly new to the big screen but has been present in the art of narration for longer than several centuries.

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As an ending note, there can be noticed a clear relationship between narration, chronology and characterization, and to further investigate this link, science fiction is the right and adequate field for that practice.

Chapter Two
The Impact of
Nonlinearity on
Character Perception

1. Chapter Two: The Impact of Nonlinearity on Character Perception

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Chapter Two: The Impact of Nonlinearity On Character Perception

2.1 Introduction

Science fiction is a genre that covers many facets, one of them is the use of intricate and uncommon narrative forms, and nonlinearity is one them. It is a narrative style adopted by many writers and filmmakers, and it can not only add depth into a storyline but it can also have a significant effect on certain aspects of the story.

The following chapter will be dedicated to investigate the influence and the outcomes of the *Star Wars* saga's nonlinear order on the main character of the whole story, Darth Vader, with an attempt to search in which category he falls; either the antagonist kind which he is mostly known for, or the protagonist kind which he starts off as.

2.2 Nonlinearity in the Star Wars Movies

We can see by the movies' release dates that the tale did not follow a linear and continuous path. Instead, George Lucas started from the middle of the story, beginning by telling the story of the characters, without any background story of how they became who they are, to themselves and to each other.

2.2.1 The Films by Release Dates

In 1977, a much awaited science fiction movie was released and immediately knew a tremendous popularity. It was called *Star Wars* (later on subtitled *Episode IV: New hope* in 1981), written and directed by George Lucas who thanks to this success became one of the most recognized and appreciated SF filmmakers of the modern times.

In 1995, 20th Century-Fox Home Entertainment released the original *Star Wars* trilogy on VHS video, and included a three-part interview between film historian Leonard Maltin and George Lucas. In this interview, Maltin asked Lucas about the beginning of the *Star Wars* idea, to which Lucas answered:

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I would say probably the original impetus for this whole thing was: I used to watch a serial on television called adventure theatre and they had 'Flash Gordon conquers the universe' on it and I used to love that, so I went off and wrote my own space opera, and developed a story (1995: 1:11-1:32)

Therefore, inspired by one of the first space operas on screen, George Lucas started writing the first ever released *Star wars* movie. He wrote many drafts of it, and had difficulties selling the idea of the script, but when he finally managed to have accepted by the 20th Century-Fox, received the go-card and found the right setting to start shooting the scenes, trouble started.

He imagined a whole new world where the main character Luke would see his life changing when he meets an old man who tells him about a mysterious and mystical force that would allow him to face the empire with the famous line: **You must learn the ways of the force** (35:55). After finding his adoptive family murdered by the empire's troops, he accepts to go on the quest with Obi-Wan, learn the ways of the force and join the rebellion to eventually blow up the imperial death star and catch a win for the rebellion.

At the movie's release, it was not only a tremendous success, it even surpassed Lucas' and the crew's expectations since it was a real block-buster, praised as the piece that revolutionized the way movies were made and seen, receiving excellent Film reviews such as the one of Roger Ebert who said about the film: **Every once in a while I have what I think of as an out-of-the-body experience at a movie ... "Star Wars" works like that** (1977)

With his cinematographic triumph, Lucas could now afford both literally and figuratively to continue the story he initially wrote. In fact, when George Lucas first had the idea of writing the *Star Wars* story, he imagined and wrote it as a three-part film, but could only afford to produce one. But, with the amount of success the first part had achieved, he could now finish it all. In 1981, and during the production of the first sequel to the original movie, he renamed the first ever released part as *Episode IV: A*

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New hope which meant that he had started the whole *Star Wars* franchise from its middle and not from the very beginning of the story.

In 1980, the 5th episode was released under the name *Episode V-The Empire Strikes Back* which George Lucas wrote but did not direct, leaving the commands of realization to Irvin Kreshner, but still being the chief writer of the story. The same cast was kept with a few additions, which made the movies just as much awaited for, especially that now there was a love story that took place between two of the main heroes of the picture. In this episode, the story line knows a huge change, with one of the most epic and shocking movie lines ever to be screened when Darth Vader tells the hero Luke Skywalker that he is in fact his father saying:

Luke Skywalker: I'll never join you!

Darth Vader: If you only knew the power of The Dark Side! Obi-Wan never told you what happened to your father.

Luke Skywalker: He told me enough! He told me you killed him!

Darth Vader: No. I am your father.

Luke Skywalker: No...that's not true! That's impossible!

Darth Vader: Search your feelings. You know it to be true.

Luke Skywalker: *NOOOOOOOOOOOOOOOO!* NOOOOOOOOO!

(1:50:58 – 1:51:42)

This scene which was kept completely secret from most of the cast and crew members till the moment it was shot, changing the course of the story, and giving more complexity not only to the hero Luke, but also to the character who was considered as the perfect antagonist so far, namely Darth Vader, and especially when he hesitated to kill his son with the line: **There is no escape, don't make me destroy you** (1:50:32-1:50:37). These five seconds show a nearly empathetic side of the big bad villain who now presents an unusual side of him, making the audience wonder more about him.

For the Third part of the *Star Wars* trilogy, and what was supposed to be the last piece of the whole story, George Lucas had to propose an end that would relieve the audience of their curiosity, since they were left hanging in the last scenes of *The Empire Strikes Back*, a point which Kaminski affirms when he says: **With the final chapter of**

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the story looming, Lucas now had to bring the series to a satisfactory close while resolving all the subplots set up in the previous films. (2008:231)

Since the plot twist of discovering that Darth Vader was actually Luke's father was so crucial, George Lucas understood that no other story could be more prominent. Therefore, instead of creating a whole new plot for the third part, it would be a continuity of the father-son relationship and how it would evolve and eventually end.

In the last bit of the third part of the original trilogy, the movie which is now not only plot centered but also character based, shifts its balance to revolve around a character which was always one of the main ones, but never a hero. On the contrary, he was all throughout the two first released movies the antagonist figure, Darth Vader. As the third movie ends, the audience is perplex as the one who was always the bad villain, is now the one who saved the main hero from certain death.

2.2.2 The Reasons Behind the Prequel Movies

The audience stayed "hooked" on this character and did not know how to interpret him. That is why George Lucas felt like he had to explain the background of this epic character, which thanks to the original trilogy's ending became much more complex with a depth to be explored, as he says about this in an interview:

The whole arc of the story in the three that are out there now is really the redemption of Anakin Skywalker. So the first three are really, that I'm writing now, are about Anakin Skywalker. So now you have a redemption of somebody you don't really even know, he's just always in a black suit... (1995: 5:18 - 5:35)

He continues to present the importance of the three prequels that will start from 1999 till 2005 saying:

But you don't know how he fell from grace, the trauma he went through to get him there. His son brings him back. But the real story hasn't even been told yet (1995: 5:36 – 5:48)

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Explaining how they will determine the actual story of the oh-so-intricate character that is Darth Vader/Anakin Skywalker.

However, right after the end of the Episode IV, George Lucas wanted to take a break from the whole *Star Wars* Universe and focus on his family, giving vague promises to make the prequel movies, but with no concrete achievement. But his love and dedication to his work could not keep him away for too long; by the start of the 90s, rumors started floating that there would be a *Star Wars* series, and in fact it first aired in 1992, lasting till 1993, including Lucas' two passions, namely *Star Wars* and education as he **envisioned the series as being a vehicle to educate young people through entertainment** (cited in Kaminski 2008:293). The series realized quite the success, winning a number of awards.

After, and because of the series' success, the official announcement for the prequel trilogy was made in late 1993, and it made the audience speculate and anticipate all the more. Working on the side to perfect and fix the technicalities of the original trilogy, the prequels remained his professional priority. He began to write the stories, and since the ending was already known by the means of Episode IV, he knew where he was going with the story, but he had to expand and stretch on the details that would lead the plot, the setting and especially the characters to where they all started.

Since George Lucas started considering the idea of making the Prequels after the end of the original trilogy, he always thought it would revolve around the evolution of Obi-Wan Kenobi and how his moving relationship with Anakin Skywalker would change him and make him what he was seen as in the original trilogy. However, as he dived into writing the story he realized that Anakin's story was **far more tragic and powerful than Obi-Wan's** (Ibid) and in that sense, Lucas decided that the whole *Star Wars* saga would be about the Anakin-Darth Vader shift, starting with his discovery and ending with his death, all shown in six parts and two trilogies, with one trilogy done and one left to be written and filmed.

Following this logic, we can see that what was supposed to be two separate trilogies, with two different and unrelated storylines, will now be one joined story of six chapters

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orbiting around the character of Anakin Skywalker/Darth Vader. This would mean that what was thought of in terms of characters, plot, setting, style, and narration in the span of those “break years” would now have to be totally different, and Lucas had to find new ways to tell the backstory of the original trilogy without creating a disjunction and disconnectedness between the two inter-related stories, creating in the process a saga, and not a double trilogy, which if they were in a chronological order, they would be viewed as 1-2-3-4-5-6.

The story would start on a desert planet called Tatooine, where young Anakin Skywalker and his mother are enslaved and work hard to sustain a living. The story would go on, as the young boy has the destiny to be the savior of all that is good. This is what we would see in *Episode I: The Phantom Menace* (1999), and in the first half of *Episode II: Attack of the Clones* (2002). As he grows, young Anakin would start to be confused and circumstances would push him to turn to the bad side, under the future evil emperor’s command that he now serves as the new Sith lord Darth Vader. Before turning to the dark side and becoming an antagonist, he would fall in love and have two children with the love of his life Padmé. We would see all this in *Episode III: Revenge of the Sith* (2005). The story would continue as his two children are separated, but the next *Episode IV: A New Hope* (1977) would present a new young man called Luke who would live adventures like no other alongside Princess Leia, Han Solo and Chewbacca, as the heroes of the story, battling against the big bad villain Darth Vader. In *Episode V: The Empire strikes back* (1980), A shocking revelation would be made; Luke and Leia are in fact the long lost twin children of Anakin Skywalker who are now fighting him to bring back prosperity to the galaxy. For the final *Episode VI: Return of the Jedi* (1983), Luke would have to confront his father, but would also try to save what he believe is still good in him. As he would get into an epic fight against the evil emperor, he loses and is on a the verge of being killed, but his father Lord Darth Vader turns against his master, kills him and saves his son’s life, exposing himself into a certain death in the process, but eventually knowing redemption for his maleficent actions.

In this fashion, since the prequels were now set to be about Young Anakin Skywalker, that would mean he was to become the new protagonist, the hero of this

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prequel trilogy. The character who was once known as one of the biggest villains in cinema's history, was now presented as a young boy, full of life and joy, aiming to make his mother proud by following his dreams to be a Jedi and serve the good side of the force which was every little boy's dream at that time which we clearly see in *Episode I: the Phantom Menace* (1999).

2.3 Character Analysis

As in any story, characters are essential as they are the core of a tale. In this Star Wars saga, the characters are numerous and diverse, both in their roles and in their personality.

2.3.1 Characters' Presentation

The Star Wars saga is as we know composed of two different, yet inter-related trilogies. They both present a set of interesting characters that make up the story as it is.

2.3.1.1 Main Characters of the Original Trilogy

- **Luke Skywalker:** Hero and main protagonist of the first original trilogy, he is an orphan boy who grew up without any particular ambition. When his destiny is told to him, he embarks on an adventure to defeat the devilish empire. In the process he discovers that his real father is in fact an important figure in the enemy's camp, Lord Darth Vader, and consequently attempts to save what's left of his father's soul.

- **Princess Leia Organa:** Heroine and other protagonist of the story, she is the leader of the rebel alliance, and a fearless and brave young woman who strives to defeat the evil empire. She also embarks on an adventure with a few people including Luke Skywalker, who is later revealed as being his twin brother, making her one of Darth Vader's twin long lost twin children

- **Darth Sidious:** Emperor of the Galactic Empire, he is the main antagonist and ultimate villain of the first three released Star Wars Movies. He serves the dark side of the force and commands a number of apprentices, including Darth Vader whom he tries

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to convince to attract his son Luke to their evil side. He is eventually killed by Darth Vader himself who refuses to let him kill his son.

- **Darth Vader:** One of the most pivotal characters of the three original movies, Darth Vader is presented as a tall, dark and quite evil general in the imperial army. Portrayed as a villain, he is later discovered to be the biological father of the main protagonist characters Luke and Leia. The whole trilogy ends on his death and redemption.

2.3.1.2 Main Characters of the Prequel Trilogy

- **Obi-Wan Kenobi:** A Jedi knight who is first a student but later on becomes a respected Jedi Master, taking Anakin Skywalker, the main hero of the three movies as his apprentice. He is one of the main protagonists of the prequels, defeating the biggest threat to peace at the end of the third prequel film.

- **Padmé Amidala:** First portrayed as a Queen, she is mostly known as the love interest of the prequels' main character Anakin Skywalker, whom she marries in secret and bares his children. At the end of the third film, her husband accuses wrongly accuses her of betraying him, attacking her and causing a hard labor for her. She eventually dies giving birth to her twin children.

- **Senator Sheev Palpatine:** First depicted as a protagonist character, yet clearly untrustworthy, he is the mastermind of all the ills that the galaxy knows. In the second part of the prequel trilogy, he is revealed to secretly be the dark lord Sidious who not only destroys the Jedi council members, but also manipulates and turns the main character Anakin Skywalker into the dark side.

- **Anakin Skywalker:** Main character of the three films, the prequel trilogy centers around him and tells his evolution; from a small boy freed from slavery with big dreams, to a dark powerful Sith lord thirsty for power. In the process, he will encounter friendship and love, things that will be two of the main points of his turn to evil.

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2.3.2 From Anakin Skywalker to Darth Vader

If we look into the two trilogies separately, they may be different in terms of drive; the first original trilogy is more plot-based, while the second is mostly character-driven. But as we combine the two, to make one complete saga telling one complete story, it becomes clearly revolving around one main character, known by two names Darth Vader and Anakin Skywalker. The reason why he is known by two names is because he is a two-phased character i.e. he has evolved from one state of being to another, completely different, and even contrasting. His two phases and faces are so different that it would be easy to believe that they are two different people when called with each name.

As told in the character presentation, Anakin Skywalker was the main hero, the protagonist of the prequel films, which tell the story of a young boy following his dreams and eventually falling in the trap of his own destiny. However, when referred to Darth Vader, he is the symbol of fear, darkness and viciousness; the lord of the dark side of the force, the ultimate antagonist. Indeed it is hard to believe that these two characters are actually the same person; too many differences on too many levels, which express the evolution, the transition and the shift from one character to the other. These factors of change can be categorized into three aspects of the story that greatly influenced and contributed in constructing the image of the men behind the names for the audience.

2.3.2.1 Physical Appearance and Attitude

To evaluate the corporal appearance and behavior of any given character, first impressions are primordial to determine their actual physical and behavioral traits.

2.3.2.1.1 First Impressions

On one hand, the character called Anakin starts as a young boy with big dreams. He is small, vivid, sociable, and witty, wears only white and has the face of an angel. With his fair golden hair and sweet blue eyes, his face is too endearing to ever believe any evil could come from him. That is how he initially appears in the prequel movie *Star*

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Wars Episode I: The Phantom Menace (1999). In the scene of his first appearance, his charming attitude and wit show clearly when he first addresses Padmé asking her: “**Are you an angel?**” (32:30), he then continues to explain that he heard many stories about angels and other creatures. He is clearly portrayed as a clever and curious little boy. However, when Padmé understands that he is in fact a slave and maladroitly asks him about it, his adorable face turns into a frown as his shows a real defensive and quite angry attitude while saying: **I’m a person and my name is Anakin** (33:14). The fact that the first time he introduces himself, he does it with an attitude giving an impression about his personality as being quite nerves and emotions driven.



Figure 1: First time Anakin is seen with his angelic innocent face.



Figure 2: Anakin presenting himself for the first time in an angry way

On the other hand, the character called Darth Vader appears in the first ever released *Star Wars* movie entitled *Star Wars Episode IV: A New Hope* (1977). At the minute 4:34, we see a large dark figure coming in the ship while the storm-troopers¹ make way for it to go through. His obscure look and imposing poster gets gloomier when we first hear his breathing; it is sinister and chilling, and is the one element in the physical appearance of this character that is the most striking and memorable.

His evil demeanor continues to be showcased when he first speaks (5:45), strangling and lifting up a captured soldier of the revolution. His voice is deep, coarse and distressing with a tone that inspires fear, authority and domination.

¹ Cyborg soldiers of the imperial army



Figure 3: First time Darth Vader is ever seen as the obvious antagonist of the film

2.3.2.1.2 Appearance and Behavioral Evolution

For young Anakin Skywalker, the physical appearance evolved significantly, going through many phases. From the young pod-racer that shows both courage and lovable childish energy to the promising teenager we first see in *Episode II: Attack of the Clones*. At the first glance of teenager-Anakin, he looks taller, slimmer, with a duskier choice of color for his outfit, and he seems to be much more concerned with the way he looks (07:07). He appears nervous and anxious, but he also forwards a confident and even boastful attitude. As he meets his old crush after ten years without seeing her, his facial expressions and body language change, he becomes more tense, blushes and even stammers in his speech.

He first shows his Jedi skills at minute (14:15); agile, quick and smooth moves that hardly show his potential. However, and as his Master Obi-Wan notices, he is reckless and too rash, with a quick temper and hasty actions.

While pursuing his mission of protecting senator Amidala, his attraction and love for her grows by the day, and his confidence to hint to those feelings is not lacking with affectionate looks and sweet expressions that ultimately make the senator fall in love with him too. She clearly does not see him as the little boy she remembers as she tells

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him **You've changed so much** (35:48) realizing that the small child she met year before was no longer there, and confirming therefore his radical transformation in both looks and attitude.

As the second movie goes along, we can see multiple changes in Anakin's appearance. His face is quite anxious and his look more intense, a look that accompanies the rebelled and defying attitude that he grows to show throughout the movie. One particular instant could be considered as the ultimate moment of change when Anakin finds his mother on the verge of death and exchanges a true moment of emotional distress, his face is sad, hurt yet affectionate as he is watching and feeling his mother die in his arms. Right after Anakin's mother takes her last breath, his look darkens and becomes icy, full of rage, hate and thirst for revenge (1:20:30), starting his killing spree of all the tribe where his mother was kept prisoner.



Figure 4: Anakin furious, with a revengeful expression on his face after his mother's death

Later as he is telling Padmé about how he feels about his mother's death, guilt and sorrow shows clearly on his face with teary red eyes and an uncontrollable temper, and as he starts telling her about how he killed all the tribe increasingly screaming:

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I killed them, I killed them all. They're dead, every single one of them, and not just the men, but the women, and the children too. They're like animals, and I slaughtered them like animals, I hate them (1:25:20)

A speech of the sort would be hard to associate with a typical protagonist, as we see a dark and troubled side to his initially angelic face.

The physical transformation continues since at the end of the movie, he gets his arm cut during a duel with the Sith lord count Dooku, a fight he should never have started, but his reckless and impulsive reactions lead him to a combat he was meant to lose at the end of the movie.

At the start of *Episode VI: Revenge of the Sith* movie, the physical transformation is evident; longer hair, scarred face, darkened eyes with a deeper gaze, supplemented with a more base and mature voice (03:08), not exactly the typical and usual face that we would consider as a hero/protagonist.

As we can see later on, his Jedi outfit has changed too; with his now mechanical hand, and while Master Kenobi's Jedi uniform remained of the same white color, Anakin's is much darker, almost pitch black. This particular aspect of Anakin's look can be regarded as an archetype for darkness, mystery, death, evil, and melancholy, which are things that are typically reserved for the antagonist, but in this case found in the protagonist of the story, which could be seen as the end's start of the character as the hero Anakin, with factors that denotes his inclination towards antagonism.

The archetype of darkness, mystery and evil shows much more clearly through Anakin's look and attitude, when he battles count Dooku for the second time. His light-saber skills have noticeably increased and his Jedi powers have doubled as he says. However, his attitude and emotional state changes during the fight; he does not fight by means of the force alone, he rather uses his anger and fear to focus his fighting skills as count Dooku tells him: **I sense great fear in you, Skywalker. You have hate, you have anger, but you don't use them.** (14:34). That anger and hate can be clearly seen on Anakin's face, but as he defeats count Dooku and brings him down to his knees, confusion and loss take place when chancellor Palpatine starts his attempts of

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manipulation by asking Anakin to kill Count Dooku while he knows it is not the Jedi way.



Figure 5: Anakin looking conflicted and lost as he hesitates to execute Count Dooku, while he knows he should not.

After executing Dooku, and as they are fleeing the scene, Palpatine tries to convince Anakin to leave Obi-Wan Kenobi behind, but Anakin is not yet all bad as he tells him in a very authoritative way: **his fate, will be the same as ours** (15:22)

Throughout the movie, Anakin's attitude is mixed-up but consistently negative; he shows expressions of confusion, anger towards authority, fear of loss, and identity loss which he feels greatly as he confesses to his wife: **Something is happening, I'm not the Jedi I should be** (53:18) recognizing his own change and transgressions.

Later on at minute (1:10:22), the confusion and sorrow on Anakin's face is too great, his expressions darken as he even sheds a tear, but this time it is because he knows that what he is about to do and what he has just decided is of fatal consequences.

After letting chancellor Palpatine, who is now known as Lord Darth Sidious kill the Jedi Master Mace, he realized that what he has just done were irreversible as regret, sorrow and complete despair invade his face crying **what have I done?!** (1:15:17) handing himself consequently to the mercy and service of the Sith Lord, officially

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embracing the dark side and accepting the name Darth Vader with a prominent scene where his face is shown as two halves, one of Anakin and the second is completely pitch black, hinting once again to the archetype of darkness and evil.



Figure 6: Anakin turning to the dark side, a fact symbolized by the two halved face; one dark and the other one enlightened

After killing and slaughtering the Jedi younglings and the trade federation, Anakin/Darth Vader retires to a dark planet on fire where we can see him in minute (1:41:16) stripped of any goodness, with tears in his eyes, only a sinister and intense gaze that shows rage and hate which is confirmed as he later on loses a battle against his old Jedi Master Obi-Wan, gets Immolated when both his legs are cut off and screams **I hate you** (2:00:22) as he continues to scream and groan of pain from the flames consuming his entire body in one of the most epic and scary scenes of the whole saga.



Figure 7: Anakin Screaming “I hate you!” to Obi-Wan, while completely turning into an evil figure with evil red eyes and an enraged face

The gravity of his injuries will not kill him, but in order to save him, Darth Sidious will make him go through excruciating pain so as to make him half cyborg, half man, which will eventually make him look like the real Darth Vader that everyone knows, Dark, sinister and recognizable with that heavy breathing that we first hear at minute (02:06:56) and then with the full body suit one minute later.



Figure 8: The birth of Darth Vader as he is known and seen in the original trilogy

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This look and appearance do not change for the rest of the three episodes IV, V, and VI as we cannot see much of his facial expressions behind his mask. However, at the end of *Episode VI: Return of the Jedi*, Darth Vader's son removes his father's long-worn mask and reveals a pale and extremely white face with scars all over it, but with an affectionate and relieved gaze and smile upon his son, and a ragged and shaky voice that slowly fades as he dramatically dies. With the revealed whitened, smooth and pale face, the archetype of the black color shifts to the opposite, from darkness to light.



Figure 9: Dark Vader unmasked by his son, at the moment of his redemption, looking very white, archetype for the light and the good back in him.

He is last seen as a hologram, a spirit beside his old Jedi Masters, Obi-Wan and Yoda, wearing his first Jedi outfit and smiling to his son as if he was no longer a villain, but proof that he died repented, going back full circle to being Anakin Skywalker again; namely the protagonist of the *Star wars* saga.

2.3.2.2 Family and Friendship

The nature and role of a character in any given story is determined by many factors, one of the most important ones is his relationships and the way he connects with the people around him.

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The character of Anakin Skywalker is particularly driven and influenced by the other characters surrounding him. In the *Star Wars Episode I: The Phantom Menace*, we can see that he had a few friends as a child on Tatooine, especially his best pal Kitster who was close and supportive of him, and the way he was appreciated by the young people of his planet showed in their cheers after he won the Pod-Race. He was such a talented young boy that he managed to build a friend; the robot C-3PO that he constructed for the purpose of helping his mother in daily chores, a character he calls **a great pal** (1:14:34), proving his selfless and generous initial personality.

His first ever relationship was with his mother Schmi, who raised him and protected him during his childhood. She was a caring and loving mother who only wanted the best for her child, and was always so worried about him, but has always been aware of his unusual potential. He had no father, and therefore, no paternal role model growing up; the only male figures in his life were his captors.

After he was freed from slavery by the Jedi Master Qui-Gon, he had to leave his mother behind to go pursue his destiny to become a Jedi. It was a key moment in his life, as he was taken from the only family he had ever known, breaking that mother-child bond he had with his mother. It is very probable that this early disruption of the parental tie may have led to the conflicted emotions Anakin experienced later in life.

As he leaves his mother, his home, and his primary slave lifestyle, he expects the one who saved him, namely Jedi Master Qui-Gon to be his new care-giver, possibly the father figure he has never had. However, when Qui-Gon is killed at the end of the movie, he finds himself lost and asks:

Anakin: What will happen to me now?

Obi-Wan: The Council has granted me permission to train you. You will be a Jedi, I promise. (2:07:47- 2:07:56)

This promise will result in a new and one of the most important relationships in Anakin's life and in his transformation to Darth Vader. We can see this in the *Star Wars Episode II: Attack of the Clones* where he seems to have a very close and affectionate link with his now Jedi Master Obi-Wan Kenobi. They laugh, joke and learn together, as Anakin considers his Jedi master as "The closest thing he has to a father" (22:10).

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However, the relationship that binds the two characters together is not short of imperfections; Anakin repeatedly defies Obi-Wan's authority and doubts his judgment, he even believes that his Master is dragging him down and keeping him back on the potential he could achieve, secretly looking down on him as he once yells to Padmé: **It's all Obi-Wan's fault, He's jealous, he's holding me back** (1:24:55).

This relationship, unfortunately for him, does not evolve for the best, as the two characters experience more and more differences and conflicts between them, to the point where Anakin loses his trust in his Master and friend, considering him eventually his enemy, and shifting his affection for him from love and brotherhood to raw hate.

This transition from one extreme to another is due to many factors, including the jealousy and superiority feelings Anakin had towards Obi-Wan. However, the main reason why Anakin turned his emotions against his Master is because of another relationship he grew to develop between him and chancellor Palpatine. The senator who was later revealed to be the vicious Darth Sidious attracted young Anakin to him by showing him affection, interest, fatherly advice and especially by flattering his ego, as he kept on reminding him of his great potential as a Jedi. In the *Star Wars Episode III: Revenge of the Sith*, the bond between the two men is of primordial importance in the shift of the character from being a protagonist to becoming the antagonist we know. His malicious influence and vindictive manipulation are masked and decorated to seem to Anakin to be that paternal bond he never had the chance to experience neither with his unknown biological father, nor with either of the Master Jedis who have taken care of him as he grew up. Palpatine had become his confidant, his one-to-go-to person to tell all his ills to and confess his doubts and confusions.

When the Jedi council starts suspecting chancellor Palpatine of conspiring for something harmful, they ask Anakin to spy on him. This deeply confuses Anakin as he finds himself confronted with a choice of loyalty that would change his life as he knows it. Nevertheless, as he starts having dreams of losing his beloved pregnant wife, Palpatine takes advantage of this weakness and promises to teach the young Jedi in distress how to cheat death and save his love. This new factor draws him completely to the senator, even after he discovers that he is in fact the villainous Sith Lord that

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everyone was suffering from, and pledges his allegiance to him with a particular condition saying: **I will do whatever you ask ... Just help me save Padmé's life, I can't live without her** (1:15:44). This tremendous change and shocking turn of events and especially of role for the character shows the importance of his wife in his life, which instead of keeping him in his nature of a protagonist as love usually does in stories, turn out to be his principal conductor to becoming a potential antagonist of the saga.

As we can see here, the most significant relationship Anakin has experienced that completely changed his life and ultimately pushed him to his downfall was the one with Padmé. Before becoming his wife, Padmé was a friend, but their attraction despite their age gap and the fact that their love was forbidden by the law, would not keep them apart, as they married secretly, making it the first major defiance of Anakin to order and authority. Based on his obsession with Padmé, his desire to be close to her, and the rage he displayed because of her.

Anakin presents the perfect signs of being the archetype of the transcendent hero, as his fatal flaw which is his obsessive and passionate love for the woman he marries brings him eventually to his downfall as he tries desperately to save her, losing his goodness and soul to the dark side in the process, a fact which has been said in the multiple answers of the survey¹ such as **it's because of his horrifying premonitions about Padmé and the baby (and the fear of them becoming true) that he actually joined the dark side.** Or another that said: **He was afraid to lose the one he loves and the babies she was carrying.** Both answers were given after choosing the option of “other” when asked about the nature of the character (Protagonist/antagonist), proving that there is great conflict in the nature of this character especially that after the transition of Anakin to the dark side, he became symbol of evil as he loses the one thing that was keeping him on the protagonist side, which is all the positive relationships that he had developed along the way of his growth.

¹ An online survey was conducted for this research in order to gauge the audience's perception about the character Darth Vader, and whether the nonlinear aspect of the saga has influenced their view. It comprised four questions, two of them with an open-end option (See Appendix B)

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However, when he turned to the dark side and became an antagonist villain as he killed so many people and conquered so many places, family stayed an important factor in his life as he discovers that his long lost children are still alive. He makes it his mission to track down his son Luke and turn him to the dark side. When they first meet in a light-saber fight in *Star Wars Episode V: The Empire Strikes back*, Darth Vader reveals to Luke who he is to him and asks him to join the dark side telling him **Join me and together we can rule the galaxy as father and son** (1:51:52), creating in this fashion the archetype of the son-father conflict, since a tension is built between them now that they meet as two grown estranged men. But Luke being the protagonist that he is, the perfect archetype of the benevolent hero, he succeeds to bring out the good that was still in his father by begging him to save him when he was on the verge of death. At the end of the *Star Wars Episode VI: Return of the Jedi*, and after three movies of the analyzed character being known as Darth Vader, he comes to the point of death, but not without knowing redemption; the reason he turned to the dark side brought him back to the light and to the good side of the force, this reason being the strength of family and love as he tells his son before dying:

Anakin: Now...go, my son. Leave me.

Luke: No. You're coming with me. I can't leave you here. I've got to save you.

Anakin: You already have, Luke. You were right about me. Tell your sister...you were right.

Darth Vader, Anakin Skywalker, the son, the husband, the friend, the enemy ,the father dies and draws a full circle of what relationships meant to him; both his demise and his redemption.

2.3.2.3 Thirst for Power

The association of this point with the character would logically concern him after he turned to the dark side or right before, as a cause to his drastic turn. However, signs of hunger for power and greed have shown in Anakin Skywalker way before he became Darth Vader.

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As a child, he was presented as a brilliant, even genius little boy with a special set of skills. The first signs of him wanting more than just what he had, showed in the way he expressed his dreams.

Anakin's poor life as a slave ignited his burning desire for a better life. It would be full of luxury and power i.e. the life of a Jedi. The restraint of slavery that was imposed upon him stripped him of all control over his world, a world that he wanted to leave as he told Padmé when they first met in *Star Wars Episode I: The Phantom Menace*: **I'm a pilot you know, and someday I'm gonna fly away from this place.** (32:50) or when he expressed to Qui-Gon his desire to be the first one to visit all the stars of the galaxy (50:15), all dreams he expresses with enthusiasm and good will, and a burning craving for freedom and autonomy, away from the slave life that was restraining him .

However, as he grew up, dreams became ambitions; he became needy for attention and would not miss a chance to show off his skills and talents, which goes extremely against the Jedi way of doing things. According to the prophecy of the Jedi, he is "The Chosen One", the one Jedi who would defeat the evil Sith and bring balance to the force. This went to his head as he was always expecting more from himself, like when he couldn't save his mother from dying in *Star Wars Episode II: Attack of the clones* when he said to Padmé: **Why Couldn't I save her ?! I know I could have** (1:24:23) and hating the fact that others could not keep up with his precocious potential, and especially not letting him fulfill his full power in a key moment with Padmé:

Padmé: you're not all powerful, you know

Anakin: Well, I should be... Someday I will be; I will be the most powerful Jedi ever, I promise you ... I will even learn to stop people from dying.

(1:24:35- 1:24:52)

He feels remorse for his thirst for more when he next tells her **I'm a Jedi, I know I'm better than this** (1:26:10). This outburst could be seen as the result of extreme resentment and sorrow he feels after the death of his mother, but it is in the times of anger and rage that truth is spoken, a truth that Anakin has been hiding and disguising so as not to go against the Jedi norms.

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In *Star wars Episode III: revenge of the Sith*, his arrogance about his skills is more and more noticeable, even the wisest members of the Jedi Council get exasperated with his pretentious and overzealous behavior especially when they refuse to grant him the title of a Jedi Master and all the power that comes with it, that he thinks he deserves, even more than the council itself.

Master Mace: You are on this council, but we do not grant you the rank of Master

Anakin: What?! ... How can you do this? This is outrageous! It's unfair! How can you be on the council, and not be a master?!

Master Mace: Take a seat young Skywalker.

Anakin: Forgive me Master (37:05-37:37)

When refused to be recognized as their equal, Anakin felt insulted by the council, which ignited his anger and his mistrust in their ways. Instead he found shelter and comfort in Chancellor Palpatine who knew well Anakin's weaknesses and made every step possible to explore them and manipulate him according to what would make him feel powerful and free.

He gets to the point of feeling lost, extremely confused and very stressed as he tells his wife: **I feel lost ... Obi-Wan and the council don't trust me ... something is happening ... I'm not the Jedi I should be ... I want more, and I know I shouldn't** (53:03-53:30). With this, Anakin clearly shows us his misplaced ambitions, his greed and appetite for power and command, and the rejection of the council and his desire to save his wife become the catalyst for that hunger, pushing towards finding and acquiring that power by any means possible, even if it means turning to the dark side and dropping all principles that his mother and his Jedi Master ever taught him.

As Anakin was climbing up the ladder of power by being part of the Jedi council and befriending the chancellor, he was on his way to control, something he has always instinctively wanted since he was a child slave. However, his rebellious spirit made him get out of that same control, making him lose his good side for the sake of gaining always more and more power, that he himself over-estimated, since it not only dragged

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him to the darkest path he could ever take as he told Padmé when she tried to dissuade him:

I am becoming more powerful than any Jedi has ever dreamed of ... Don't you see?! We don't have to run away anymore, I have brought peace to the Republic, I am more powerful than the chancellor, I can overthrow him, and together, you and I can rule the galaxy, make things the way we want them to be. (1:44:46-1:45:20)

Obviously, his desire to save his wife is not his only motive for turning to the dark side, and achieve the ultimate state of control, and after giving up to his power-lust, and embracing his full villain side, Anakin is no longer as he is consumed by the Dark Sith Darth Vader, shifting to the antagonist category, driven by his thirst for supremacy, freedom, and absolute control, ready to wipe off anything and anyone that would come his way, such as when he eventually tried to strangle his wife, and then fought his best friend and Jedi Master Obi-Wan telling him: **If you're not with me, then you're my enemy (1:47:41)** showing his complete loss of any inch of humanity and awareness, blinded by his longing for further power.

He is now the antagonist that everyone knows and that people from the survey conducted describe as such, giving as a justification mostly power-lust driven answers such as **the character is trying to wipe all the planets that are against his ideology.** Or another that says that **He is evil and does evil things.** Or even another one saying **well, he kills lots of people in the pursuit of personal power.**

All these answers are from people who have watched the Original trilogy, and saw the villainous actions of the character Darth Vader. In *Star wars Episode VI: A new hope*, he is portrayed as the ultimate antagonist, dark, malicious and always after more power and reign, as he is seen torturing one of the main characters of the trilogy, and attempting to lead her to an execution.

However, in this episode, he is only a subordinate, a soldier with a mission who answers to orders and executes them. It is only in *Star Wars Episode V: The Empire Strikes back* that we see his true, complete nature. His lust and constant pursuit of power

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pushes him to hunt down his son Luke, with the purpose of turning him to the dark side and using their combined strength to rule everything as he tells him: **Luke, you can destroy the emperor, he has foreseen this. It is your destiny. Join me, and together we can rule the galaxy as father and son** (1:51:45) as he continues his mission to mend his ever-unsatisfied yearning for power, trying to make an ally of his own son in his evil plans.

His and his Master's plan to turn Luke to the dark Side failed, and as Darth Vader realizes that power was never the answer, but rather his will to accomplish his destiny, the prophecy he was meant to achieve which is to destroy the dark Side and bring balance to the force, he does it by killing his Sith Master, terminating his rule, and willingly sacrificing his life in the process.

2.3.3 The True Nature of The Character

It can be seen through this analysis that the character in question is undeniably more complex than what is conventionally thought of him. A young man portrayed as a protagonist, rebellious in nature because of his very challenging and difficult childhood asked to obey to authority and blindly follow a dogma that goes beyond his will, turns to the dark side because he wants to save his beloved, feel the control and the freedom he has always been after, and fulfill his destiny of absolute power to balance the force. As he turns to the dark side, he becomes pure evil and commits unforgivable wrongdoings which earn him the title and role of an antagonist in the story. However, as the story ends, the character knows a crucial moment of redemption, turns back to the good side of the force, and consequently to the protagonist group of characters.

This would make perfect sense to the audience, and it would not be so hard for them to determine his nature if the story was told this way. As he is first seen in the first three released movies, he is only a second class antagonist who repents at the end of the story, but his nature to the audience stays the same of the perfect villain. However, when the prequel films are released and we have an equally long period of discovering the character in his protagonist side, fixing one nature to the character becomes almost impossible. Now, the character that was known as one of the biggest villains in the

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history of cinema is discovered a soft side, a protagonist part that dominated most of his early life, which makes the audience as it is seen in almost half of the survey's results describe the character as a protagonist or a complex individual giving justification such as: **In the first trilogy he is the worst of the worst but by the end we discover that there is more to him than just a villain who will later be confirmed with the second trilogy.** Or another who has expressed in a way to say that Darth Vader seemed to be an antagonist at first, but just as Luke was wondering about his father turning evil, the story is taken in a flashback to explain the reasons of this shift. Once his father's turn to the dark side is understood, **we go back to the main storyline and see how Luke is able to rescue him from it and salvage the good in him and to make him become protagonist,** showing the significance of the prequel movies, and their contribution in determining the true nature of the character.

The analyzed character is a persona that carries two dimensions of the same character. His nature cannot be fully and precisely determined, as he is both a protagonist and an antagonist. However, to answer the target question, according to the analysis, and following the results of the online survey, the nonlinear aspect of the *Star Wars* saga revoked the widely associated nature with the character which is antagonism, and showed him as a more of a protagonist who has lost his way, and went off his original nature, to fulfill his destiny and ultimately save the galaxy, earning the archetype of the savior, and consequently going back to the protagonist he is in his core.

2.4 Conclusion

The nonlinear aspect of the *Star Wars* saga has had an unquestionable effect on the way the character Darth Vader is perceived as it showed more than one side of his persona, by taking the audience back to the reasons of his unfortunate turn in the prequel movies.

This narration technique used by George Lucas, made the audience see a new side of the known antagonist character, which made them relate and understand the circumstances that pushed the character to his fall from grace, and thus recognizing the good side of the character, and realizing the importance and actual necessity of his turn to the dark side, as it was his destiny to infiltrate it in order to destroy it from the inside.

General Conclusion

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Science fiction is a literary genre that initially made its roots in literature, attracting readership from different backgrounds for its unrealistic features that permit the readers to escape their own lives and transcend towards extraordinary concepts and worlds. However, with the emergence of cinema as a new art of narration, Sci-Fi was among the first genres to be presented in the film theatres, realizing a huge success that expands continually to this day.

As any genre, science-fiction requires a number of elements in the narration process that build the story, and conveys it as the writer wants it to be. Two of the most important constituents in the narration course are the use of time and characterization, which can have many variables and relativities that can affect the whole train of the story.

In terms of time usage, the most common procedure is the linear sequentiality of a narrative work, as the story unfolds following a natural development of events in a continual and progressive manner. However, nonlinearity breaks the advancement of a story forwards, taking its events into a spiral road to tackle past happenings in the tale, either to explain what was already exposed, or to highlight one element of the story, giving it more credibility and shifting the focus towards it.

In terms of characterization, it has been clarified in this work that characters are the core of any story, as they are the ones that the reader or viewer can directly relate to, see and feel the story through, and grasp the purpose of the fiction that is being told according to their actions. When creating characters, there are two kinds of them that cannot be avoided in any given story, namely the protagonist and the antagonist who create a sort of conflict that becomes the main focus of the book/movie. These two characters are put forward not only through the link that binds them together, but also by the status they hold in a story and how that position contributes in constructing the story's scheme.

These elements were put forward in the first chapter in order to serve as a background needed to achieve the analysis that would answer the research questions that this work raises. The analysis was focusing over the nonlinear aspect of the Star Wars saga, written by George Lucas who applies the technique in a way to explain the

General Conclusion

growth of the character Darth Vader, as he became the most intriguing element of the original trilogy, after his shift from antagonism to protagonism at the end of the three first movies. The genius of Lucas permitted him to realize a set of prequel films, showcasing the character as the hero and main protagonist, and telling the audience about his progress and the reasons behind his initial transition from hero to villain. This goes to show the impact that the nonlinear trait of the saga had on the perception of the character, as his role and part in the story was not a fixed one anymore.

At the end of the work, a synthesis took place in order to determine the true nature of the character Darth Vader, attempting to classify him in one of the two kinds of character categories; either a protagonist or an antagonist. Through the scrutinized analysis that was applied on the character, his evolution and his eventual redemption, tackling the reasons and the circumstances that led to his shifts, the character was consequently determined as a protagonist who drifted away from his core nature to realize his destiny and ultimately going back to what he was all along, making the shift towards antagonism a necessary evil that permitted him to achieve the greatest sacrifice, becoming as a consequence one of the most iconic fictional characters ever portrayed in a motion picture.

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Appendices

Appendix A - Film Summaries

The constantly more than two-hours-long movies have had a huge success thanks to their intriguing and fascinating story lines. Their summaries will help in tackling their analysis better.

1. Star Wars: The Original Trilogy

Lasting from 1977 till 1983, the first original trilogy was the one that brought so much success to the whole Star Wars Universe, opening doors for a multitude of other Star Wars products.

1.1 Star Wars: Episode IV – A New Hope

- Original release date: May 25, 1977
- Special edition release date: January 31, 1997

Summary

It is a period of civil war. An Imperial Star Destroyer attacks a Rebel convoy in search of the stolen plans to their new battle station, the Death Star. Leading the campaign is the evil masked Darth Vader. He and his forces search the entire ship but find no plans, just Princess Leia and some rebels, who get captured and imprisoned.

Two droids, C-3PO and R2-D2, under the directive of Princess Leia escaped with the plans and have landed on the desert planet below. They are captured to be later bought by a farmer named Owen Lars and his nephew, Luke Skywalker. R2-D2 escapes from Luke's custody to search for someone named Obi-Wan Kenobi. Luke follows the little droid, and after a tussle with some Sand People, they find the one and only Obi-Wan Kenobi. Obi-Wan lays down some truth on the young Luke, telling him about his light-sabers, the Force, and Luke's father's fate.

Imperial storm-troopers, having picked up the droids' trail, locate and murder Luke's family. With no ties to the planet, Luke agrees to go with Obi-Wan to Alderaan and learn the ways of the Force. At Mos Eisley, they charter a ride with Han Solo and Chewbacca, crew of the Millennium Falcon.

Appendices

Flying in dangerous skies, the Millennium Falcon evades the Imperials and makes the jump to light-speed. When they come out of hyperspace, they learn that the Death Star has destroyed the planet and—despite their earlier escape—they're captured by the Death Star.

As a strategy to blend in, they trick storm-troopers into the Falcon, steal their clothes, and seize a nearby control room. Obi-Wan goes to turn off the power to the tractor beam while Luke convinces Han Solo to help him rescue Princess Leia.

The heroes manage to save Leia, and after a quick detour through the trash compactor where they almost died, but were ultimately saved by C-3PO, they managed to return to the Falcon. Obi-Wan turns off the tractor beam but is confronted by Darth Vader on his way back to the ship. With a knowing smile, Obi-Wan tragically perishes at the end of Darth Vader's light-saber under the mortified look of Luke who witnesses his mentor's death but escapes with the other.

Although she suspects the Empire is tracking them, Leia leads the Millennium Falcon to the Rebel base on Yavin IV. Using R2's data, the Rebels strategize to destroy the Death Star by having a one-man star-fighter launch a photon torpedo into a tiny exhaust port connected to the station's reactor. Han Solo decides to skip the suicide run and settle his debt with Jabba the Hut with the money he got from his new acquaintances.

The Death Star prepares to destroy the Rebel base while Luke joins the Rebels in their offensive. Most of the Rebels are killed in the fight, but Han Solo returns at the most dramatic moment to save Luke's life and push Darth Vader out of the battle. Luke makes the fateful shot with the help of Obi-Wan's voice telling him to use the force, blows up the Death Star, and returns to the Rebels a hero, where he and Han Solo are rewarded by Princess Leia.

1.2 Star Wars: Episode V - The Empire Strikes Back

- Original release date: May 17, 1980
- Special edition release date: February 21, 1997

Summary

Appendices

After destroying the Death Star, the Rebel Alliance is forced to hole up on the freezing planet of Hoth. On a recon mission, Luke Skywalker is attacked by a space yeti (a.k.a., a wampa) and dragged to its cave. Fortunately, Luke succeeds to break free using the Force and his light-saber. In a daze, he has a strange vision of his deceased mentor Obi-Wan telling him to go to the planet of Dagobah to learn from his former Jedi master, Yoda. Wondering in the freezing cold of the ice planet, he is joined by his friend Han Solo, and manages to get back safe the next day thanks to fellow rebels.

Meanwhile, The Empire is preparing an assault on Hoth. Luke jumps into a ship to fight the Imperial ground forces and buy time for the evacuation before escaping himself: Luke heads to Dagobah, while Leia joins Han & Co. on the Millennium Falcon.

From here, our heroes diverge; Luke makes it to Dagobah and meets Yoda, who agrees to teach Luke despite his better judgment. At one point, Luke enters a cave to find a hallucinatory Darth Vader, whom he decapitates only to reveal Luke's *own* face underneath the helmet.

Han and Leia, on the other hand, hide in an asteroid cave to evade the Imperials, before deciding to go to Cloud City, a small mining community on the planet Bespin, to see an old, yet untrustworthy friend of Han, Lando Clarissan. Soon, their suspicions will be justified when he betrayed them by leading Darth Vader to them, who set this trap to snag Luke in order to turn him to the Dark Side of the force¹.

Luke has a premonition of his friends in danger and decides to end his training early to rescue them, despite the opposition of Master Yoda, fearing he would therefore succumb to the dark side as in Vader's plan.

Meanwhile, Han's body is frozen in carbonite and Leia is captured on Vader's ship. In the light of Vader breaking his promise to Lando to free Leia, he abruptly switches sides once again to save Leia with the help of Cloud City's people. They manage to get to the Falcon safely. Meanwhile, Luke has arrived in Cloud City and is quickly confronted with Vader, which starts a light-saber duel between the two.

¹ - The force is as explained by Obi-Wan Kenobi is "what gives a Jedi his power. It's an energy field created by all living things. It surrounds us and penetrates us; it binds the galaxy together."

- The dark side is the dark side of the Force was an aspect of the Force. Individuals who used the dark side drew their power from darker emotions such as fear, anger, hatred, and aggression.

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After slicing off Luke's light-saber-swinging hand and pushing him to the end of a balcony, Vader handily wins the fight as he makes a shocking revelation that he is actually Luke's Father saying "I am your father" and Luke throwing himself off the balcony but holding on to an antenna before he telepathically contacts Leia to pick him up in the Falcon.

After escaping the Imperial forces, our heroes reunite with the rest of the Rebels and Luke even gets a brand new cyborg hand. Meanwhile, Lando and Chewbacca take off in the Falcon Millennium to save Han Solo from Jabba the Hutt while Leia and Luke watch over the start of the rescue mission.

1.3 Star Wars: Episode VI - The Return of The Jedi

- Original release date: May 25, 1983
- Special edition release date: March 14, 1997

Summary

The Galactic Empire is preparing a new and better Death Star to destroy the Rebel Alliance once and for all.

On Tatooine, C-3PO and R2-D2 find themselves caught in Jabba's control after trying to strike a deal to have Han Solo back, in Luke's behalf. It all reveals itself to be a scheme to save the whole crew by Luke, Leia and Lando who initially struggle to make the mission successful, but ultimately manage to escape all together from Jabba's detention.

Meanwhile, The Emperor makes his grand entrance on the Death Star. He senses that Darth Vader is preoccupied and wants to get back to hunting down his son, Luke.

Luke makes a pit stop in Dagobah on his way to join the Rebels. He visits Yoda, who confirms that Darth Vader is his father, and that Luke has to face Vader in order to become a proper Jedi knight, which will be confirmed when the spirit of Obi-Wan Kenobi visits him, and adds to the load of information that Leia is actually his twin sister.

The Rebels hatch a plan to take down the Death Star. In the execution of the plan, they experience a chase with storm-troopers on the planet Endor where they meet the

Appendices

Ewoks, a furry race of primitive creatures who join forces with crew while worshipping 3-CPO.

Luke tells Leia that they are twins, and then surrenders to Darth Vader. Luke tells Vader that he knows there's still good in his depth creating confusion in his mind, but Vader still delivers his son to The Emperor who tells Luke that it's his destiny to turn to the Dark side who strongly disagrees.

Luke and Darth Vader engage in an epic light-saber battle that culminates in Luke cutting Vader's robotic right hand. The Emperor congratulates Luke on finally embracing his hatred. Luke says he'll never, ever join the Dark Side. Meanwhile, on Endor, the Rebel-Ewok alliance takes down the Imperial forces and blow up the Death Star's defense shield.

The Emperor and Luke go toe to toe. The Emperor repeatedly zaps Luke with Force Lightning like a demented wizard. Darth Vader just watches at first, as Luke suffers in pain, but finally Vader has enough. He picks up The Emperor, electrocuting himself too, and chucks The Emperor into a nearby reactor shaft which makes him explode.

With the Death Star in total chaos, Lando and his team begin their attack. Meanwhile, Luke drags his father in an attempt to save him, but Darth Vader asks him to remove his mask, and tells him that he was right, that he was still good, and that he wants Luke to make sure he tell Leia that, too. Vader closes his eyes and dies in a very dramatic scene.

Luke gets on a ship and escapes just before Lando's fleet blows up the Death Star. While Luke lays his father to rest, the entire galaxy celebrates. Luke joins the party on Endor He steps away for a moment and spots the smiling spirits of Yoda, Obi-Wan, and his father when he was a Jedi. He smiles back, and returns to the party.

2. The Prequel Trilogy:

Released sixteen year after the end of the original trilogy, the prequel movies have reconnected the audience with the Star Wars films.

2.1 Star Wars: Episode I – The Phantom Menace

- Original release date: May 19, 1999
- VHS release date: April 4, 2000

Summary

Appendices

Under the orders of the Supreme Chancellor Valorum, leader of the Galactic Republic, Jedi Master Qui-Gon Jinn and Obi-Wan Kenobi, are sent to negotiate with the Trade Federation leadership to end a blockade of battleships around the planet Naboo. However, the two Jedi are attacked to be killed under the order of Darth Sidious, a Sith Lord who also commands an immediate invasion of the planet Naboo. The Jedi escape and flee to Naboo, where Qui-Gon saves a Gungan outcast, Jar Jar Binks, from being killed during the invasion. To repay the Jedi, Jar Jar leads them to an underwater Gungan city. The Jedi fail to convince the Gungan leader, Boss Nass, into helping the people of Naboo, but manage to obtain transportation to Theed, the capital city on the surface. They release Queen Amidala, the ruler of the Naboo people from capture, and flee the planet.

Amidala's ship has known some damages; therefore it needs to land for repairs on the desert planet Tatooine. Amidala disguises as Padmé her handmaiden, accompanies Qui-Gon, Jar Jar, astromech droid R2-D2, and Amidala to visit the settlement of Mos Espa and buy new parts for their vehicle. They meet the shop's owner Watto and his nine-year-old slave, Anakin Skywalker, who is a gifted pilot and engineer and has created a protocol droid called C-3PO. Qui-Gon feels that the force is strong within Anakin and is sure that he is the "chosen one" of the Jedi prophecy who will bring balance to the Force. Qui-Gon wagers Anakin's freedom with Watto in a Podrace, in which Anakin triumphs. Anakin leaves his mother, Shmi, behind in a sad goodbye moment, and joins the group to be trained as a Jedi. On their way back to the ship, Qui-Gon briefly fights Darth Maul, Darth Sidious' apprentice, who was sent to capture Amidala.

Qui-Gon presents Anakin before the Jedi Council for permission to train him to be a Jedi, but they refuse saying that Anakin could be susceptible to the dark side. Determined, Qui-Gon promises Anakin to train him anyway. Meanwhile, Naboo's Senator Palpatine persuades Queen Amidala to make a vote of no confidence in Valorum to elect a more capable chancellor to resolve the crisis on Naboo. Although she shows support for the vote, Amidala decides to return to Naboo with the Jedi because she cannot handle the corruption in the senate anymore.

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On Naboo, the Jedi and the Queen's companions are ambushed by the Gungans, that's when Padmé reveals herself to the Gungans as Queen Amidala and persuades them into an alliance against the Trade Federation. Jar Jar leads his people in a battle against the droid army while Padmé leads the hunt for Gunray in Theed. Anakin succeeds to start a starfighter and ventures into the enemy ship and destroys it from within, deactivating the droid army. Meanwhile, Qui-Gon and Obi-Wan battle Darth Maul, who mortally wounds Qui-Gon before being bisected by Obi-Wan. Qui-Gon asks Obi-Wan to train Anakin. Subsequently, Palpatine is elected as the new Supreme Chancellor and Gunray is arrested. The Jedi Council hesitantly accepts Anakin as Obi-Wan's apprentice after making this latter a Jedi master himself. At the end, there is a festive ceremony, where Padmé presents a gift of appreciation and friendship to the Gungans for their help and alliance.

2.2 Star Wars: Episode II – Attack of the Clones

- Original release date: May 16, 2002
- VHS and DVD release date: November 4, 2002

Summary

Padmé Amidala, now the Republic Senator from Naboo, returns to Coruscant but when her ship lands, it is blown up in an assassination attempt. Padmé survives, thanks to her decoy. Now, Obi-Wan Kenobi and his Padawan, Anakin, now grown from a small boy to a young man become Padmé's protectors. Anakin is the most gifted Jedi ever encountered, but he is also reckless and stubborn, challenging Obi-Wan's authority though looking up to him as a father figure. As they stand guard over Padmé's bedroom, Obi-Wan advises Anakin to control his feelings since he is now completely in love with the senator, reminding him that he has pledged his life to the Jedi, who do not have the right to marry because it generates the fear of loss that can blind the judgment of a Jedi.

An assassin, taking orders from a mysterious bounty hunter, attempts to kill Padmé. In response to this new event, the Jedi Council asks Obi-Wan to investigate the assassination attempts, while Anakin is assigned to accompany Padmé back home and to protect her once she is there. In addition to these political matters, the Jedi are

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concerned that as the dark side grows in power, their own influence over the Force seems to be diminishing.

In an investigative mission Obi-Wan discovers that the master cloners of the Kamino world have been busy creating a massive clone army at the request of the Republic and claiming it was on the demand of the Jedi. When Obi-Wan asks the leaders on the Jedi Council about this army, however, they are as surprised to learn of its existence as he is. Despite Padmé's initial reluctance, she and Anakin blossom start a love affair. However, their pleasant time together is cut short when they know that their love is forbidden. Furthermore, by a vision Anakin has of his mother's suffering on Tatooine. Padmé and Anakin journey together to Tatooine so that Anakin can investigate his vision.

After suspecting and chasing the bounty hunter Jango Fett, Obi-Wan finds yet another giant army under construction, this one composed of droids. Obi-Wan sends a message reporting his findings to Anakin, telling him to relay it to the Jedi Council, but is eventually captured. On Tatooine, Anakin and Padmé learn that Anakin's mother, Shmi, has been kidnapped by the Sandpeople after being sold and remarried. Anakin tracks down the Sandpeople and finds his mother, who sadly dies in his arms. Furious, Anakin slaughters the Sandpeople, including the women and children, as he later confesses to Padmé. She is disturbed by this confession and by Anakin's desire for power great enough to stop death itself, though she tries to remind him that there is good in him as well.

Padmé and Anakin go to rescue Obi-Wan, taking C-3PO along with them. Count Dooku attempts to win Obi-Wan to his side, but Obi-Wan refuses. After a dangerous battle in the Geonosian robot factory, Padmé and Anakin are captured and sentenced to execution, along with Obi-Wan, in a huge arena. Obi-Wan, Anakin, and Padmé battle the giant creatures sent out to kill them. However, The Jedi suddenly arrive and free the captives, then Mace Windu himself kills Jango Fett, but soon even the skills of the Jedi begin to be overwhelmed by the unending waves of droid soldiers Count Dooku

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commands. But at last, Master Yoda comes to the rescue with an army of clones which then defeats the separatists but fails to stop their leadership from escaping

Anakin and Obi-Wan follow the fleeing Dooku to his hangar, where they finally confront him. Anakin foolishly attacks Dooku on his own getting his hand severed. Yoda chases off Dooku after a spectacular lightsaber duel, who then returns to Coruscant, where he is greeted as Darth Tyrannus by the Sith Lord Darth Sidious, who has engineered this whole scheme. Yoda reminds his followers that despite the triumph on the battlefield, there is no victory, since the Clone Wars have now begun. Meanwhile, Anakin is fitted with a cybernetic arm, before Padmé and him get secretly married.

2.3 Star Wars: Episode III – Revenge of the Sith

- Original release date: May 19, 2005
- DVD release date: October 31, 2005

Summary

As the clone wars still rage on, Obi-Wan and Anakin are on a mission to rescue the Supreme Chancellor Palpatine from the Separatist General Grievous. When they find him, they are confronted by count Dooku who after gravely injuring Obi-Wan Kenobi finds his throat at the end of Anakin Skywalker's light-saber. Anakin is conflicted and hesitates to kill him, but he eventually executes the Sith master when Palpatine pushes him to do it. Meanwhile, General Grievous escapes the ship.

When they return to Coruscant, Padmé greets Anakin with the news of her pregnancy, which will very soon start giving him premonitions as nightmares that his wife will die in labor. Anakin's frustration grows stronger when he is refused the title of Jedi Master although he joined the council under the recommendations of Chancellor Palpatine to whom he grows closer every day. The Jedi council thinks of using this closeness to spy on the chancellor via Anakin as they suspect him to be secretly plotting something evil, which makes him even more confused.

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Palpatine starts manipulating Anakin, telling him stories about the power of the Dark force and eventually telling him that it could allow him to save his wife from death, right before he reveals himself to be the Sith lord Darth Sidious. Anakin reports Palpatine's treachery to Mace Windu, who attacks and subdues him with his lightsaber. Fearing that he will lose the chance to learn from Darth Sidious how to save Padmé, Anakin intervenes on Palpatine's behalf, allowing him to kill Windu. Anakin pledges himself to the Dark Sith, who names him Darth Vader and sends him to kill all the Jedi in the temple, including the younglings, and then impose the same fate to all the separatist leaders. After executing these orders, Anakin no longer exists leaving his place to the powerful Sith lord, Darth Vader.

In order to get rid of all the remaining Jedi, Darth Sidious commands the clone troops to execute Order 66 which makes them turn against the Jedi and kill them. In that process, almost all the Jedi Masters die, only a few of them, such as Master Yoda and Master Kenobi manage to survive the sudden turn of events.

As the surviving Jedi and their allies regroup, Chancellor Palpatine faces the senate and announces the birth of the first galactic empire, with him at its head as an emperor. Soon after, the Jedi arrive back at Coruscant and shockingly discover the turn and treachery of Anakin Skywalker, who is now as Yoda says it "consumed by Lord Darth Vader". Obi-Wan devastated by the news goes seeking help from Padmé, who refuses to believe the new truth about her beloved. She goes to find Anakin, while Obi-Wan hides on her ship, but when she gets to him and hears what he says about his will to overthrow the chancellor and govern the empire with her on his side, she does not recognize him anymore as his dark side becomes too strong. At that moment, Anakin's old Master appears, and thinking that Padmé betrayed him, Anakin attempts to kill strangling her with his powers, he lets go of her on time, and start an epic light-sabers fight against Obi-Wan. As the fight goes on, Anakin is blinded by his anger, and gets consumed by the Dark Force, ending up defeated by his old Master and immolated, as he is left behind highly burned and dead-like. At the same time, another fight takes place between Lord Sidious and Master Yoda, without any winner at the end.

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Right after, two operations take place. The first is Padmé's labor, where she gives birth to a set of twins that she calls Luke and Leia, but does not survive the delivery. And the second happens on Anakin's mutilated body that has been transformed into a cyborg. It is the real birth of the legendary Darth Vader.

The two babies are separated for their protection, and handed to be adopted, as Leia joins Bail's family who takes her to Alderaan, while Obi-Wan takes Luke to his stepfamily Owen and Beru Lars on Tatooine, where Obi-Wan will watch over him it will time is to challenge the Empire and end the Sith rule.

Appendix B – Online Survey

In an attempt to collect the audience's opinion, an online survey (See Appendix A) was conducted by the means of Google Forms where questions were asked to people who have seen all the six movies. The selection of the target population was made through the first question of the survey, which helped to sort out the valid answers i.e. if the individuals answer that they have watched all the six movies, their further answers are valid for the study, in the case contrary, the other responses would be irrelevant to the work in place, and would therefore be ignored.

In this survey, questions were asked about the order followed by the target audience to watch the movies, in addition to their perception of the character Darth Vader, and if that particular order had influenced their perception of the character.

Valid responses to the survey were interesting enough, since they not only showed the controversy arising around this character, but also confirmed the existence of different interpretations and understandings of him.

Star Wars & Darth Vader

I am conducting a research for the completion of a Master degree about the character Darth Vader in the Star Wars movies, and how the nonlinear order of the saga affected the perception of the character.

This survey will not take more than 5 minutes to be completed , and the answers will be confidential.

Your participation in this survey will be greatly appreciated , and thank you in advance.

1. Have you seen all the 6 Star Wars movies ?

Une seule réponse possible.

Yes

No

2. If your first answer was yes, which trilogy have you seen FIRST ?

Une seule réponse possible.

The original trilogy (4 - 5 - 6)

The Prequels (1 - 2 - 3)

3. What do you think is the nature of the character Darth Vader ?

Une seule réponse possible.

Protagonist (good)

Antagonist (bad)

Autre :

4. Justify your answer

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5. Do you think the order that you followed in watching the saga affected your perception of the character Darth Vader ?

Une seule réponse possible.

Yes

No

6. Justify your answer

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Fourni par
 Google Forms